

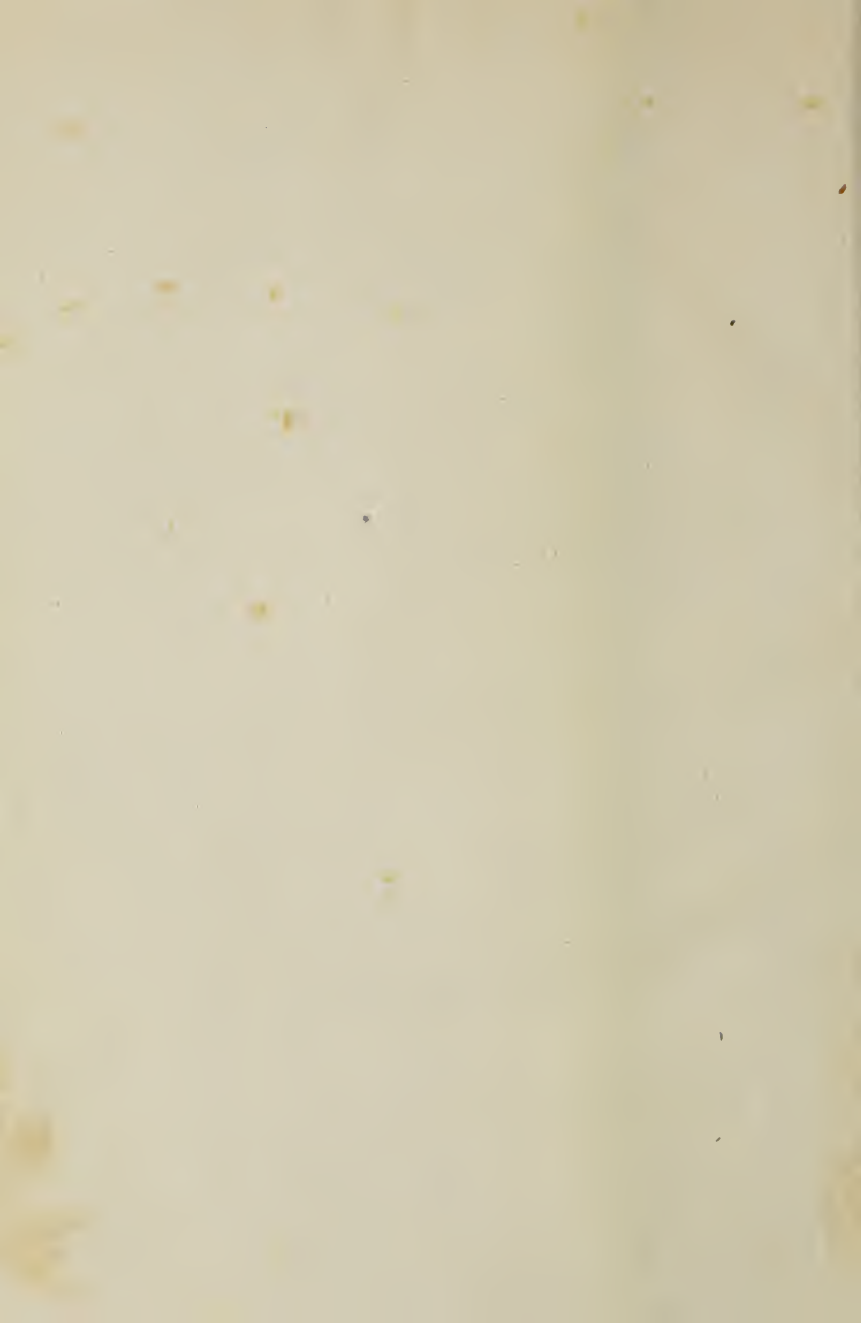
English

Hymnology.

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ENGLISH HYMNOLOGY.



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English Hymnology.

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THEOLOGICAL SEMINARY

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BY

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THE REV. LOUIS COUTIER BIGGS, M.A.,

Rector of West Chickerell, Weymouth.

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PREFACE.

THE following papers were written shortly after my publication of the 'Annotated Edition of Hymns Ancient and Modern.' Among the many kind judgments passed upon that work, more than one expressed regret that so much labour should have been exclusively given to one collection of hymns. Moreover, I became sensible of many errors and defects in my former work. These were chiefly pointed out to me by correspondents, though I must gratefully acknowledge the helpful criticism bestowed on my work by the reviewer in the *Church Choirmaster and Organist*. While most of my reviewers were content simply to praise my work, only one (so far as I know) assailing it with unmixed censure,¹ the *Church Choirmaster* showed me where and how I was wrong. On several points, the following pages will be found to set right such mistakes as I have detected in the 'Annotated Edition.' I much regret that I have not been able to wait for the appearance of the enlarged hymnal of the Society for Promoting Christian Knowledge. I should also have been glad to publish with these articles a reprint of the 'Songs of Other Churches,' the series now appearing in the

¹ The *Athenæum*, whose reviewer must have been strangely ignorant of the subject of hymnology. Will it be credited that he supposed *me* to be the sole compiler of 'Hymns Ancient and Modern,' that he accused me of undervaluing Keble because I quoted Lord Nelson's statement that some versions altered by the author of the 'Christian Year,' which had been given in the 'Salisbury Hymn-Book,' would be found, with the original text restored, in the enlarged and revised edition? But most wonderful of all, I am charged with 'flunkeyism,' because I have mentioned the Prince Consort's love for the hymn, 'Rock of Ages,' in the note where reference is made to translations of it in German.

Monthly Packet, and which, I hope, will, on their completion, be presented separately.

Among recent hymn-books deserving of notice, perhaps the most interesting is the 'American Church Hymnal' now authorized by the General Convention of the Protestant Episcopal Church of the United States. It is a large collection, 520 hymns ; yet evident care has been used to exclude anything objectionable. Unfortunately, the arrangement of the hymns according to their subjects is not very clearly made out, nor very consistently maintained. Moreover, it is burdened with a larger proportion of the old-fashioned psalmody than would now be quite acceptable to the altered tastes of our own English congregations.

The question has recently been raised, how far it would be expedient to authorize a single hymnal for the use of the English Church. I cannot help feeling that such a step would be most injurious to the interests of the Church. In the first place, it would be impossible to satisfy all parties in the Church without extending the collection far beyond the usual limits. This would increase the expense of printing and binding, and prevent the book from being a cheap one, in spite of the enormous number of copies which would be required. Next, it is obvious that the work could not be compulsorily introduced everywhere at once without manifest injustice to those who had recently adopted other books. Some years must be allowed, as for the introduction of the New Lectionary, and when these were expired, the book would already require an appendix. Again, difficulties about copyright would arise, and would prove almost insuperable. A small compensation may suffice from a compiler whose work, after all, will probably have but little effect in diminishing

the sale of the older hymn-book. But the question is wholly altered when we have to deal with compilers whose work is to render all books that have previously appeared useless and worthless.

A compromise might possibly be made in the following manner. Such of our older hymns as could be reprinted without question as to copyright might be authorized by Convocation for use wherever they would be acceptable. Gaps might be left in the numbering of these, and it might be ordered that after a certain date no new hymnal should be introduced into any church unless its hymns, corresponding in number to the authorized hymns, were identical with them, and distinguished in type, if this were thought necessary, from the other hymns. Thus for special occasions it would be easy to select hymns which would be identical in number in the several different collections, and when additional hymns were authorized, they might fall into their places between the others. The first set of authorized hymns might be numbered by tens; the next might be 5, 15, 25, etc. Both authorized and unauthorized hymns might be increased in number without disturbance of the original book, and without the drawback of appendix or supplement. My apology for suggesting this plan must be the difficulties which would surely attend any attempt to establish an authorized hymnal in the ordinary way.

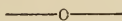
The numerous correspondents who have helped me in the compilation of this book will, I hope, accept my sincere thanks for their kind and welcome aid.

Chickerell, Weymouth,

S. Bartholomew's Day, 1872.

The Reprint of the "SONGS OF OTHER CHURCHES" will be published as soon as One Hundred Copies are subscribed for, at Six Shillings per Copy. Subscribers' names received by Rev. L. C. BIGGS, Chickerell, Weymouth.

ENGLISH HYMNOLOGY.



I.

INTRODUCTORY.—MORNING AND EVENING HYMNS.

THE general revival of Church hymns forms a most interesting feature in the great restoration which God is now being pleased to work in our holy English Church. We are placed in the midst of a great and still increasing spiritual movement; we are living in an age which shows itself active to renew, not merely the sculptured tracery, the external beauty, of the Church's fabric, but also the ancient graving of her doctrines, the towering harmony of her praise. And though in some details the waywardness of man may have marred the noble work, yet surely its existence and advance must be matters of deep thankfulness to us all. Nor is the luxuriant and fruitful growth of our hymnology by any means a small part of these blessings. Hymns possess a wonderful power, for evil or for good:—for evil, when they are made the vehicle of false teaching, as they were by the early heretics;¹—for good, when they attune men's hearts to thankfulness and praise, and meanwhile unite them, in the bonds of peace and truth, more closely with the HEAD* of the Church.

It is the purpose of the present series of articles briefly to review the best of our English hymns, glancing incidentally at anything which may help to illustrate them, assigning them, as far as possible, to their sources, and noticing where the hymns, as generally known, materially differ from the original compositions of their authors. The hymns which it is intended to consider will be chiefly those adapted to form a part of public worship, though some of them may perhaps be regarded as more suitable for private devotion. The classification

¹ Especially by Bardesanes the Gnostic, and later by Arius and Apollinarius. Instances nearer home are not wholly wanting.

will follow, with few variations, the order of the subjects contained in the Book of Common Prayer, reserving to the last the consideration of 'General Hymns.' In justification of such an arrangement, we may quote the language of Archdeacon Wordsworth : ' A Hymn-book of the Church of England may perhaps best be described as a companion to the Book of Common Prayer.' In the first place, then, parallel with the Order for Morning and Evening Daily Prayer, would be found hymns for the different hours of the day, and days of the week. It seems to be the especial province of morning and evening hymns to note the passing phenomena of sunrise or sunset, and turn them to spiritual account. Springing from *individual* observation, their natural expression is usually *singular*. This is exemplified in Bishop Ken's well-known morning and evening hymns. It is related that he often sang his morning hymn, before dressing, to his lute—probably to the tune known as Tallis's Canon. The exact text of these and of his midnight hymn, as they were first written, may be seen in Mr. Daniel Sedgwick's edition of Ken's hymns, or in Anderdon's Life of Ken, published by Pickering. The version in Sir Roundell Palmer's 'Book of Praise' contains the author's latest corrections, many of them apparently made to improve the position of accented syllables. Thus :—'*Glory* to Thee,' is in two places corrected to '*All praise* to Thee ;' '*Influenced by* the Light Divine,' to '*By influence of* ;' 'ye *Angelic* Host,' (in the Doxology,) to 'ye *heavenly* Host.' In the Evening Hymn, the last two lines of the third stanza are altered from

'Teach me to die, that so I may
Triumphing rise at the last day.'

and given thus—

'To die, that this vile body may
Rise glorious at the awful day.'

The address to the Guardian Angel is changed into a prayer for his protection. In the midnight hymn, the only material changes are in the first two stanzas.

Perhaps the best known morning and evening hymns, after those of Bishop Ken, are taken from the first two poems of the Christian

Year. There is no doubt that some years intervened between their composition and their publication in 1827. For the full understanding of those verses which are sung in church, it will be found very useful to become thoroughly familiarized with the rest, especially the introductory verses, which raise the soul to the realization of the feelings expressed in the hymn. The true difficulty of actually feeling and entering into the spirit of the morning hymn is, that so few persons are really familiar with sunrise in summer, and that for so many the 'Hues of the rich unfolding morn,' the 'rustling breeze,' the 'fragrant clouds of dewy steam,' are indeed but wasted 'treasures of delight.' If only we had more *experience* of these things, if they greeted us hastening early to the sanctuary of GOD, we should gain much more from our daily lives. But evening hymns are more real to us, because they refer to a time when we are more frequently alive to the beauties of nature.

As a hymn for morning *and* evening, perhaps there is none which surpasses Mrs. Alexander's, 'The roseate hues of early dawn.' The authoress has given a somewhat less happy version of it as an evening hymn in 'Hymns, Descriptive and Devotional.' A 'Morning or Evening Hymn,' by Dr. Watts, has acquired some celebrity—'My GOD, how endless is Thy love,'—but it seems less fitted for public than for private worship. His morning hymn, (from Psalm xix.) 'Behold the morning sun,' was once very popular in the modified form in which Mr. Hall presented it in the 'Mitre Collection.' Two morning hymns by Charles Wesley are well known. The first, 'CHRIST, Whose glory fills the skies,' will be found in Wesleyan collections with an entirely different first verse, beginning, 'O dis close Thy lovely Face,'—the hymn in them beginning, 'CHRIST, Whose glory fills the skies,' not being a morning hymn, nor in the same metre. Wesley's other morning hymn, 'Forth in Thy Name, O LORD, I go,' is only appropriate for week-day use. The following hymn, by the Rev. Thomas Davis, may be new to some of our readers.

'With Thee, LORD, will I walk by day,
And thankful praise, and trustful pray;
Nor hope from sorrow to be free,
Save as I know repose in Thee.

‘To Thee, on each returning night,
My soul shall wing her peaceful flight;
And this my morning joy shall be,
That, waking, I am still with Thee.

‘With Thee, the Source of life and light,
And joys unnumbered, infinite,
Through this fair world, and all on high,
That light and deck the midnight sky.

‘When days and nights have passed away,
And breaks the one Eternal Day,
O give me, LORD, to wake, and be
Still, and for evermore, with Thee.’

Of translated hymns for the morning, the most noticeable is Miss Winkworth’s beautiful version of Heinrich Albert’s ‘*Gott des Tages und der Erden*.’ The first line is the same as that of an evening hymn, (the composition of Bishop Heber, to which Archbishop Whately added another verse,) ‘*GOD, Who madest earth and heaven:*’—the two have sometimes been confounded together. It is worthy of notice that Archbishop Whately’s stanza is evidently an adaptation of the Compline Antiphon:—‘*Salva nos, DOMINE, vigilantes, custodi nos dormientes, ut vigilemus in CHRISTO, et requiescamus in pace.*’ ‘When morning gilds the skies’ is by the Rev. E. Caswall, given in his *Lyra Catholica* as a translation from ‘*Gelobt sey Jesus Christ*’; but I have quite failed to trace the original German. ‘Now that the daylight fills the sky,’ is Dr. Neale’s translation from, ‘*Jam lucis orto sidere*,’ written by S. Ambrose. It is improved in the Sarum Hymnal, where it begins, ‘While now the daylight fills the sky.’ The two Sunday morning hymns from the Paris Breviary¹ have supplied us with two excellent English hymns—‘Morn of morns, and Day of days,’ translated by Sir H. W. Baker, and, ‘Now morning lifts her dewy veil,’ translated by I. Williams and J. Chandler; the latter borrowing much from the translation of the

¹ ‘*Die dierum princeps*,’ and ‘*Ad templa nos rursus vocat.*’ It must be remembered that the Paris Breviary hymns have no claim to antiquity, having been mainly composed in the eighteenth century by Santeul and Coffin. Yet, as Dr. Newman says, they ‘breathe an ancient spirit; and even where they are the work of one pen, are the joint and invisible contribution of many ancient minds.’

former. The Ambrosian hymn, 'Splendor Paternæ Gloriæ,' has been well translated by Chandler, whose version appears, slightly altered, in 'Hymns, Ancient and Modern,'—'O JESU, LORD of Light and Grace.' Dr. Wordsworth's Sunday Morning Hymn, 'O Day of rest and gladness,' in spite of one or two weak stanzas, is exceedingly beautiful; its second stanza commemorates the threefold joy of the Day—the creation of Light, the Resurrection of the LORD, the gift of the SPIRIT—even more successfully than Sir H. W. Baker's hymn, 'On this Day, the first of days.'¹ 'This is the day of light,' by Rev. John Ellerton, is also a good Sunday morning hymn. There are some beautiful verses in Miss Elliot's hymn, beginning—

'Thou glorious Sun of Righteousness,
On this day risen to set no more,
Shine on me now to heal, to bless
With brighter beams than e'er before.'

It will be found in Mr. Snepp's 'Songs of Grace and Glory.' 'Again the LORD's own Day is here,' altered from 'The Sunday morn again is here,' is Dr. Neale's translation from 'En Dies est Dominica,' a mediæval hymn of singularly rugged and uncouth structure. The daily hymn for the third hour in the Roman and Sarum Breviaries,² has been translated by Dr. Newman as follows :—

'Come, HOLY GHOST, Who ever one
Art with the FATHER and the SON;
Come, HOLY GHOST, our souls possess
With Thy full flood of holiness.

'Let mouth, and heart, and flesh combine
To herald forth our Creed Divine;
And love so wrap our mortal frame,
Others may catch the living flame.'

'O GOD of truth, O LORD of might,'³ and 'O GOD of all the strength and power,'⁴ are much altered in 'Hymns Ancient and Modern' from

¹ From a Le Mans Breviary hymn, 'Die parente temporum.'

² Nunc SANCTE nobis SPIRITUS. The version given above is copied from the Translator's MS., and is materially altered in the small volume of poems in which it was reprinted in 1853. It originally appeared in 'Tracts for the Times,' 1836.

³ Rector potens, verax DEUS.

⁴ Rerum DEUS tenax vigor.

Dr. Neale's hymns for the sixth and ninth hours. 'As the sun doth daily rise,' is given in the Sarum hymnal as a translation from King Alfred's 'Matutinus altiora.' 'The radiant morn hath passed away' is by the Rev. Godfrey Thring, written as an afternoon hymn.

Of Evening hymns, after those of Bishop Ken and Keble, few would refuse the highest place to the Rev. H. F. Lyte's hymn, 'Abide with me! fast falls the eventide,' written within two months of the author's death at Berry Head. The original has eight verses. Faber's evening hymn, 'Sweet SAVIOUR, bless us ere we go,' is beautiful; as are also Edmeston's lines, beginning, 'Holiest, breathe an evening blessing;' and Joseph Anstice's hymn, 'FATHER, by Thy Love and Power.' Thomas Kelly's, 'Through the day Thy love hath spared us,' finds a place in most hymn-books; but it is difficult to imagine how we can really sing in church the second line, 'Now we *lay us down to rest.*' Dr. Neale's translation from a Greek hymn of S. Anatolius,¹ 'The day is past and over,' suits a week-day evening best. His rendering of the daily compline hymn in the Roman Breviary,² 'Before the ending of the day,' is far surpassed by Bishop Mant's version, 'Ere the waning light decay.' The hymn, 'As now the sun's declining rays,' translated from the Paris Breviary hymn for the ninth hour,³ has been much improved from Rev. J. Chandler by the compilers of 'Hymns Ancient and Modern.' Somewhat similar in subject is Caswall's translation from an original, now unfortunately lost,⁴ 'The sun is sinking fast.' Dr. Neale's 'O TRINITY of Blessed Light' is taken from an Ambrosian evening hymn.⁵ 'THREE in ONE, and ONE in THREE' by the Rev. Dr. Gilbert Rorison was written in 1850 for his church at Peterhead. It is altered in later collections, and is founded on parts of two Roman Breviary hymns, 'Tu TRINITATIS UNITAS,' and 'Jam sol recedit igneus.' 'At even, ere the sun did set' is by the Rev. Henry Twells. The hymn 'O FATHER, Who didst all things make' first occurs in the Rev. William Beadon Heathcote's Prayers for Children, published

¹ Τὴν ἡμέραν διελθών.

² Te, lucis ante terminum.

³ Labente jam solis rotâ.

⁴ Sol præceps rapitur, proxima nox adest.

⁵ O Lux Beata, TRINITAS.

in 1846. A morning hymn on the same framework is given in this book. The original doxology in both runs thus :—

‘ Praise be to FATHER ; praise to SON ;
 Blest SPIRIT, equal praise to Thee :
 Glory to GOD, the THREE in ONE ;
 Glory to GOD, the ONE in THREE.’

‘ Hail gladdening Light ’ is translated from the Greek of S. Athenogenes¹ (who died in 175 A.D.), by Rev. J. Keble. It originally appeared in ‘ *Lyra Apostolica*. ’ ‘ SAVIOUR, again to Thy dear Name we raise,’ by Rev. John Ellerton, and Canon Bright’s ‘ And now the wants are told, that brought,’ are written for the close of evening service. We extract from ‘ *The Rock*, ’ the following verses by Mr. William Ouin, as possibly deserving a place in our hymnals.

‘ To Thee we come, our SAVIOUR dear,
 For now the night of rest is near ;
 Oh ! let Thy wings of mercy, LORD,
 A safe protection us afford !

‘ Oh ! watch us through the hours of night,
 Till we again behold the light ;
 Then be with us throughout the day,
 And guard us, lest from Thee we stray.

‘ And when the night of death shall come,
 When here our earthly task is done ;
 Oh ! SAVIOUR, in Thy Gracious Love,
 Receive us in Thy Arms above ! ’

We do not possess many Sunday evening hymns of the highest order. Two translations by the compilers of ‘ *Hymns Ancient and Modern* ’ may be noticed : one from the Sunday vespers hymn in the Paris Breviary,² ‘ Great GOD, Who, hid from mortal sight ; ’ the other,³ ‘ Blest Creator of the Light,’ taken (with some few lines from Chandler’s translation) from the corresponding hymn in the Roman Breviary. We cannot very deeply regret that W. Mason’s Sunday evening hymn, ‘ Soon shall the evening star, with silver ray,’ has been omitted in most of the hymn-books now in use. Though it may

¹ Φῶς ἱλαρόν.

² O Luce Qui mortalibus.

³ Lucis Creator optem.

be truly poetical, it can hardly be called truly devotional. Miss Winkworth has very successfully translated Stegmann's Sunday evening hymn,¹ 'Abide among us with Thy Grace;' and her lines would doubtless have been more generally known if Keble and Lyte had not already paraphrased the text on which they are founded.²

The Paris Breviary hymns for nocturns of the week-days³ have been fairly rendered into English by the compilers of 'Hymns Ancient and Modern,' (in Hymns 25-30,) but their work is in some small measure founded on previous translations. The consideration of hymns appropriate for Friday will come under that of hymns for Holy Week. On Saturday, Isaac Williams's rendering of the Paris Breviary hymn for Saturday at vespers,⁴ 'Great Mover of all hearts, Whose Hand,' may be sung; or the hymn adapted from Rev. T. Whytehead's 'Seventh Day of Creation,' and which begins, 'Resting from His Work to-day.' The author of this hymn, after a brilliant career at Cambridge, died young in New Zealand, where he was one of the first missionaries.

¹ Ach bleib mit Deiner Gnade.

² St. Luke xxiv. 29.

³ Dei canamus Gloriam, (*Monday*):—Jubes, et in præcepis aquis, (*Tuesday*):—Miramur, O DEUS, Tuæ, (*Wednesday*):—Isdem creati fluctibus, (*Thursday*):—Jam sanctius moves opus, (*Friday*):—Tandem peractis, O DEUS, (*Saturday*). Charles Coffin is the author of all these.

⁴ Supreme Motor cordium.



II.

HYMNS FOR THE FESTIVALS FROM ADVENT TO SEPTUAGESIMA.

THE greatest and noblest of our English hymns will be found thickly clustered round our two highest festivals, Christmas and Easter. Some of them belong to the two preparatory seasons of Advent and Lent; others naturally attach themselves to the festivals in the two periods of forty days which follow. We have at present to deal with the Christmas group of hymns.

Advent has given the key-note to many of the hymns which have come down to us from ancient times. Among these, the first in rank is certainly Thomas of Celano's '*Dies Iræ*.' Sir Walter Scott's free imitation of it, '*That Day of Wrath, that dreadful Day,*' has more of the spirit and tone of an English hymn than most of the more literal translations. The version in '*Hymns Ancient and Modern*' is by Dr. Irons.¹ Dean Alford has less successfully rendered it in the version beginning, '*Day of anger, that dread Day.*' Isaac Williams has a much better translation, '*Day of Wrath! that awful Day.*' The Earl of Roscommon's translation is good. Some stanzas of it, beginning '*The last loud trumpet's wondrous sound,*' are given in Bickersteth's and Hall's collections. Abp. Trench has given an exceedingly literal translation, beginning '*Oh that day, that day of ire.*' It could hardly be employed as a hymn for English use, and parts of it would scarcely be understood by a person unacquainted with the original. Versions in several languages may be found in Daniel's '*Thesaurus Hymnologicus*.' The original belongs to the fourteenth or fifteenth century, and is noticeable as an early example of a Latin

¹ Altered in the first and last verses. In the first, for Dr. Irons's '*See once more the Cross returning,*' (from '*Crucis expandens vexilla,*') is substituted '*See fulfilled the prophet's warning,*' (from the true reading, '*Teste David cum Sibyllâ* ;')—in the last verse, for '*Grant us Thine eternal Rest,*' is given, '*Grant them,*' more literally translating '*Dona eis Requiem.*'

Hymn in which the singular number is used throughout. The popular hymn, 'Lo! He comes with clouds descending,' is based on John Cennick's imitation of 'Dies Iræ,' published in 1752. Charles Wesley in 1758 wrote two hymns, from which the first two and the last stanza of those usually given in our hymn-books are taken. He also wrote the verse—

'The dear tokens of His Passion
Still His dazzling Body bears ;'

but these two, 'Every island, sea, and mountain,' and 'Now Redemption, long expected,' are by Cennick. Wesley's last stanza ends with a line softened in most of our collections—

'JAH, JEHOVAH! Everlasting GOD, come down.'

An anonymous Latin versification of some of those Christmas antiphons which begin with *O Sapientia*, appears, much improved from Dr. Neale's rendering, in 'Hymns Ancient and Modern':—
'O come, O come, EMMANUEL.'¹ On the other hand, Chandler's beautiful translation from the Advent nocturns hymn in the Paris Breviary,² has there been altered without apparent reason. The original begins thus—

'The Advent of our GOD
Our prayers must now employ,
And we must meet Him on His road
With hymns of holy joy.'

The two other Paris Breviary hymns for Advent given in 'Hymns Ancient and Modern,' are, 'On Jordan's bank the Baptist's cry,'³ and 'When shades of night around us close,'⁴ the former altered from Chandler, the latter translated by the compilers. One of the best verses of Chandler's is omitted :

¹ 'Veni, veni, EMMANUEL.' The original is in a French missal of the twelfth century. The antiphons represented by its five verses are the seventh, third, fifth, fourth, and second, respectively.

² Instantis Adventum DEI.

³ Jordanis oras prævia.

⁴ In noctis umbrâ, desides.

'E'en now the air, the sea, the land,
 Feel that their Maker is at hand ;
 The very elements rejoice,
 And welcome Him with cheerful voice.'

These three hymns were all written by Charles Coffin. 'Creator of the starry height,'¹ and 'O heavenly WORD, eternal Light,'² are translations by the compilers of 'Hymns Ancient and Modern' from two Sarum and Roman Breviary Advent hymns.

Caswall has most successfully rendered one of the Ambrosian Advent hymns,³ 'Hark ! a thrilling voice is sounding.' The popular Advent hymn, 'Great God ! what do I see and hear !' is an imitation from Bartholomew (*not* Benjamin) Ringwaldt.⁴ The author of the first English stanza is unknown ; it was given in 1812 by Dr. Collyer with three additional stanzas of his own, the first two of which have been transferred with alterations to our present hymn-books. Miss Winkworth has beautifully rendered Rist's glorious Advent hymn,⁵ 'Arise, the kingdom is at hand !' Freylinghausen's hymn, of somewhat later date,⁶ is known to us in Miss Cox's version, 'Wake ! the welcome Day appeareth !' Two of Heber's Advent hymns, 'The LORD will come ! the earth shall quake !' and 'In the sun and moon and stars,' attained some popularity, though less deservedly than his grand lines—

'The LORD of might from Sinai's brow
 Gave forth His Voice of thunder.'

Mrs. Alexander's hymn, 'When JESUS came to earth of old,' is exceedingly beautiful. 'Hark ! the glad sound ! the SAVIOUR comes,'

¹ Conditor alme siderum.

² 'VERBUM supernum prodiens,
 A PATRE olim exiens.'

It must not be confounded with S. Thomas Aquinas's Eucharistic hymn, which borrows its first line.

³ En clara vox redarguit.

⁴ Es ist gewisslich an der Zeit.

⁵ Auf, auf, ihr Reichsgenossen.

⁶ Auf ! auf ! weil der Tag erscheinen.

is by Philip Doddridge. Dr. Wordsworth's 'See, He comes ! Whom every nation ' deserves to be better known ; as do also Sir Edward Denny's 'Hope of our hearts ! O LORD, appear,' and Dr. Monsell's 'Praise the Lord ! rejoice, ye Gentiles !' 'O quickly come, dread JUDGE of all' is a beautiful hymn by Lawrence Tuttiett. Of Dr. Bonar's somewhat numerous Advent hymns, perhaps the best are 'A few more years shall roll' and 'Come, LORD, and tarry not.' W. H. Bathurst's 'Angels, from your blissful station' is an unsuccessful parody of Montgomery's Christmas Eve hymn noticed below. Jane Crewdson's 'Oh, for the peace that floweth as a river' begins well, but almost breaks down in the later stanzas. Charles Wesley's 'Thou JUDGE of quick and dead' is very slightly but very judiciously altered in 'Hymns Ancient and Modern,' less sparingly in the Sarum Hymnal.

For S. Andrew's Day, (Nov. 30,) Mrs. Toke's 'JESUS calls us o'er the tumult' is appropriate. For S. Thomas's Day, (Dec. 21,) may be used Neale's 'We have not seen, we cannot see.'

For Christmas Eve we have Madan's variation of Wesley,¹ 'Hark ! the herald angels sing,' Nahum Tate's 'While shepherds watched their flocks by night,' and James Montgomery's magnificent hymn, 'Angels from the realms of Glory.' John Cawood wrote the lines beginning, 'Hark ! what mean yon holy voices ?' The Paris Breviary hymn for nocturns of Christmas Day² may be appropriately sung on the midnight which ushers in the festival. It may be questioned whether the compilers of 'Hymns Ancient and Modern' have improved upon the Rev. James Russell Woodford's original rendering—

'GOD from on high hath heard,
Let sighs and sorrows cease ;
The skies unfold, and lo !
Descends the gift of Peace.'

¹ Wesley's original begins thus—

'Hark ! how all the welkin rings,
Glory to the King of kings.'

² 'Jam desinant suspiria,' by Charles Coffin.

Isaac Williams's translation will be seen to be from its metre scarcely so well fitted for church use :—

‘ Away with sorrow’s sigh,
Our prayers are heard on high ;
And through Heaven’s crystal door,
On this our earthly floor,
Comes meek-eyed Peace to walk with poor mortality.’

Of very high merit is the following—

‘ It came upon the midnight clear,
That glorious song of old ;’

though it is perhaps rather a carol than a hymn. The author is Edmund H. Sears, an American poet.

Of our translated hymns for Christmas morning, the most noticeable are the various renderings of ‘ *Adeste, fideles*,’ a hymn probably not older than the fifteenth century. We owe to Canon Oakeley the most popular of these, though his first line, ‘Ye faithful, approach ye,’ has often been altered.¹ That in the *Salisbury Hymn-Book* is the most regular in structure, and probably due in part to the Rev. J. Keble. It begins, ‘Draw nigh, all ye faithful, joyous and triumphant.’ Dr. Neale’s rendering, ‘Be present, ye faithful, joyful and triumphant,’ is less poetic. John Byrom’s Christmas hymn, ‘Christians, awake! salute the happy morn,’ is most familiar to us in a shortened form: there are sixty lines in the original. Bp. Christopher Wordsworth’s Christmas morning hymn, ‘Sing, O sing this blessed Morn,’ is very beautiful, though too long.

One of our earliest Christmas hymns comes from the ninth in the *Cathemerinôn* of Prudentius,² which begins with a few lines

¹ In the S. P. C. K. Collection and ‘Hymns Ancient and Modern’ it is given ‘O come, all ye faithful.’ In Master’s Hymns and Introits the original first line is retained, but there are alterations in the rest of the hymn.

² ‘Da, puer, plectrum, choreis ut canam fidelibus
Dulce carmen et melodum, gesta CHRISTI insignia.’

Its title is ‘Hymnus omni horâ.’

unsuited for a church hymn. The largest selections from it have been made in the Hereford Breviary, and translated by Sir H. W. Baker, who has, however, adopted some lines from Dr. Neale. His version begins, 'Of the FATHER's Love begotten, ere the worlds began to be.'¹ Sir H. W. Baker has also given in 'O CHRIST, Redeemer of our race,' a translation of an Ambrosian Christmas hymn,² less literal than the Rev. W. J. Copeland's version—

'JESU, Redeemer, from on high,
Who, ere the daylight shone,
Sole Offspring of His Majesty,
Art with the FATHER ONE.'

The Christmas hymn, 'High let us swell our tuneful notes,' which crept into Tate and Brady's supplement about 1810, is by Philip Doddridge.

For S. Stephen's Day we have the translation of Jean Baptiste Santeul's Paris Breviary hymn,³ given in 'Hymns Ancient and Modern'—

'First of martyrs, thou whose name
Doth thy golden crown proclaim.'

The allusion is here to the meaning of the Greek name *Στέφανος* a crown. Adam of S. Victor had written similarly in his sequence for S. Stephen's Day :—⁴

'Thou by name a Crown impliest;
Meetly then in pangs thou diest
For the Crown of Righteousness!'

and S. Anatolius appears to have the same idea,⁵ which is perhaps glanced at in Heber's hymn for this festival, 'The SON of GOD goes forth to war.' 'JESU, LORD, Thy praise we sing,' is a translation by

¹ Corde natus ex PARENTIS ante mundi exordium.

² JESU Redemptor omnium.

³ O Qui tuo, dux martyrum.

⁴ 'Heri mundus exsultavit,' translated in 'Yesterday with exultation,' a scarcely English version founded on Dr. Neale.

⁵ In his hymn, *Τῷ Βασιλεῖ καὶ Δεσπότῃ*, translated by Dr. Neale.

the Rev. H. H. Wyatt from an original which I have not been able to trace. It was first published in the translator's 'Psalms and Hymns for Public Worship.'

For S. John the Evangelist our grandest hymn is that written by Mr. Keble in 1857: 'WORD Supreme, before creation,' founded partly on two ancient sequences.¹ An altered form of Caswall's translation from an anonymous hymn in the Cluniac Breviary;² 'The Life which GOD'S Incarnate WORD,' appears in 'Hymns Ancient and Modern.' 'An exile for the Faith'³ is also partly his, but properly belongs to the lesser Commemoration of S. John (as a Martyr) on May 6th.

For the Holy Innocents' Day we have several translations of Prudentius's⁴ hymn:—Dr. Kynaston's rendering is perhaps the most poetical. It begins—

' Hail, Martyr sweets deflowered,
On morning's lintels cast,
Like blossoms thickly showered
Before the icy blast.'

The Venerable Bede has a hymn more fitted for church use;⁵ the translation in 'Hymns Ancient and Modern' is altered from Dr. Neale's. But the best hymn for this festival, 'Glory to Thee, O LORD,' was contributed by Mrs. Toke in 1853 to the first S. P. C. K. Hymn-Book.

For the Circumcision, two Paris Breviary hymns⁶ have been taken from Chandler's translation for 'Hymns Ancient and Modern'—'O Blessed Day, when first was poured,' and 'The WORD, with GOD the FATHER One.' The latter is originally an Epiphany hymn. In the translation, (by the compilers of the book,) which begins, 'The

¹ 'VERBI vere substantivi,' by Adam of S. Victor, and 'VERBUM DEI, DEO natum.'

² Quæ dixit, egit, pertulit.

³ From 'Jussu tyranni pro Fide,' (Paris Breviary.) by Nicholas le Tourneaux.

⁴ Salvete flores martyrum.

⁵ Hymnum canentes martyrum.

⁶ 'Felix Dies, quam proprio,' by the Abbé Besnault, and 'VERBUM Quod ante sæcula.' (*Anon.*)

ancient law departs,'¹ something more than the metre has been caught from Keble's poem, 'The year begins with Thee.' We owe to the Rev. Henry Downton a beautiful hymn for New Year's Eve, 'For Thy Mercy and Thy Grace;' and to the compilers of 'Hymns Ancient and Modern,' 'The year is gone beyond recall,' the nocturns hymn for the Circumcision in the Meaux Breviary.² Some hymns for the 'Name of JESUS,' (August 7th,) may be sung on this day. Among these may be mentioned 'Conquering kings their titles take,' altered from "'Tis for conquering kings to gain,' J. Chandler's translation from an anonymous hymn³ in the Paris Breviary. A favourite hymn in Germany for the Name of JESUS⁴ is that which Dr. Neale has translated, 'To the Name that brings salvation,' which the compilers of 'Hymns Ancient and Modern' have adapted in 'To the Name of our Salvation.' 'Let every heart exulting beat'⁵ is a translation from a Sarum Breviary hymn by J. D. Chambers, Recorder of Salisbury.

One of our most popular hymns for the Epiphany, 'Earth has many a noble city,' is also one of the oldest, being taken from the *Cathemerinôn* of Prudentius:—it is altered from Caswall's translation. The significance of the wise men's gifts is skilfully unfolded in the fourth verse. Cœlius Sedulius has left us an Epiphany hymn,⁶ which Dr. Neale has translated, 'Why, impious Herod, vainly fear.' Two Epiphany hymns in 'Hymns Ancient and Modern' have been altered by Mr. Keble—the first, 'The Heavenly Child in stature grows,'⁷ from a translation by J. Chandler; the second, 'Hail to the LORD's Anointed,' from James Montgomery. Rist's Epiphany hymn⁸ is well rendered by Miss Winkworth, 'All ye Gentile lands, awake!' In Mrs. Alexander's 'The wise men to Thy cradle throne,' and Bishop Heber's 'Brightest and best of the

¹ From 'Debilis cessent elementa legis,' in the Paris Breviary, by the Abbé Besnault.

² 'Lapsus est annus; redit annus alter.' (*Anon.*)

³ Victis sibi cognomina. ⁴ Gloriosi Salvatoris. ⁵ Exsultet cor præcordiis.

⁶ 'Herodes hostis impie,' or, 'Crudelis Herodes, DEUM,' in Roman Breviary for Vespers.

⁷ 'Divine crescebas Puer,' Paris Breviary.

⁸ Werde licht, du Stadt der Heiden.

sons of the morning,' some may perhaps take exception at the apostrophe to the guiding star. One of the best Epiphany hymns, 'The people that in darkness sat,' is taken from 'The race that long in darkness pined,' written by John Morrison as a paraphrase on Isaiah ix. 6, 7. Dr. Wordsworth's Epiphany hymn, 'Songs of thankfulness and praise,' is very beautiful, as are also Harriet Auber's 'Bright was the guiding star that led,' and W. C. Dix's 'As with gladness men of old.' 'Thy kingdom come, O God,' is one of the best of the Rev. L. Hensley's hymns. The following translation, by Dr. Neale, from one of the hymns in the Paris Breviary for the week after Epiphany appeared in print for the first time in the original issue of these articles :—

'Lo ! crowds of mourners press
To show their evil deeds,
Where in Judæa's wilderness
The LORD's Forerunner pleads.

'The LAMB of GOD draws nigh ;
The Holy 'midst the impure ;
The LAMB of GOD, so soon to die
Our pardon to assure.

'Beneath that fleshly veil
The Baptist knows his Sun :
How can he dare, or what avail
To cleanse the Holy One ?

'O Baptist, 'tis thy part
To cleanse alone the flesh ;
He sends His SPIRIT on the heart
To hallow it afresh.'

The Doxology has been left untranslated in Dr. Neale's MS. The original hymn, 'Clamantis ecce vox sonans,' is by Nicholas Le Tourneaux. 'What star is this with beams so bright,' is John Chandler's translation from a hymn by Charles Coffin, 'Quæ stella sole pulchrior.'

For the Conversion of S. Paul, (Jan. 25,) we find several hymns applying to him Jacob's prophecy concerning his tribe of Benjamin,¹

¹ Gen. xlix. 27.

especially two from the Paris Breviary—the Rev. Francis Pott's 'The shepherd now was smitten,'¹ and the Rev. J. Chandler's 'Gainst what foemen art thou rushing?'² The same idea will be found in 'To-day in Thine Apostle shine,' Dr. Wordsworth's hymn for this day.

For the Purification, (Feb. 2,) we have the hymn, 'Blest are the pure in heart,' (taken partly from the Christian Year,) and Caswall's translation from the Paris Breviary,³ 'O Sion, open wide thy gates.' There are several other renderings of this hymn; but on the whole we have certainly fewer hymns for this festival than we should expect to find.

¹ Pastore percusso, minas.

² Quos in hostes, Saule, tendis.

³ Templi sacratas pande, Syon, fores.



III.

HYMNS FOR SEPTUAGESIMA, ETC.—FOR LENT, AND FOR HOLY WEEK.

THE commemoration of GOD's creating the world in perfect beauty and purity, marred so soon after by the fall of man, occupies our hymns at Septuagesima. With the remembrance of our first parents' sin comes the necessity to suspend the joyous Alleluias of Christmas: and the Sequence of Godescalcus may fitly be used as a 'farewell to Alleluia.' It is admirably given, with easy and expressive music, in 'Hymns Ancient and Modern,' where Dr. Neale's version has been adopted almost unaltered. It begins 'The strain upraise of joy and praise, Alleluia !'¹ Very familiar to us are those other words of the same translator, 'Alleluia, song of sweetness,'² which so beautifully contrast the often interrupted strains of earthly praise with the undying 'triumph song' of that 'true Jerusalem and free' which is 'the Mother of us all.'³ To the same purpose, but with less poetry, speaks the Paris Breviary hymn, by Charles Coffin,⁴ known to us in the version based on J. Chandler's translation, 'Creator of the world, to Thee.' Isaac Williams has rendered very successfully another of this author's hymns from the same Breviary, 'O LORD, in perfect bliss above.'⁵ Chandler's version, 'Thou, great Creator, art possessed,' is given in the Sarum Hymnal. The Septuagesima poem of the *Christian Year*, 'There is a book, who runs may read,' was written at least as early as 1819, eight years before its publication. 'JESUS is GOD, the solid earth,' is part of a beautiful hymn on the Creation, by Faber. For Sexagesima may be used several hymns on the Parable of the Sower, which forms the Gospel for this day:—

¹ 'Cantemus cuncti melodum nunc Alleluia !' It occurs in a Stuttgart Breviary.

² 'Alleluia, dulce carmen.'—Magdeburg Breviary. Author unknown.

³ Gal. iv. 26.

⁴ Te læta, mundi Conditor.

⁵ Rebus creatis nil egens

perhaps the most popular of them is by the Rev. John Cawood,—
 ‘Almighty God, Thy Word is cast.’ Heber’s hymn on the same
 subject is too little known; it begins, ‘O GOD, by whom the seed is
 given.’

The Rev. Lewis Hensley’s hymn for Sexagesima, ‘How brief the
 story of man’s first estate,’ ends with a stanza descriptive of the
 ‘better Eden,’ which has some beauty;—

‘The Tree of Life shall bear the whole year long,
 And crystal founts with living water flow :
 No note of sadness mingle with the song
 Of saints who fear no curse, no death, no woe.’

For Quinquagesima we have a beautiful hymn by Bishop
 Wordsworth, ‘GRACIOUS SPIRIT, HOLY GHOST,’ and Bishop Mant’s
 hymn, ‘HOLY SPIRIT, in my breast,’ besides I. Williams’s translation
 from Charles Coffin’s Paris Breviary hymn,¹ ‘Great Mover of all
 hearts, Whose Hand;’—all illustrating the Collect and the Epistle
 for the day. In ‘How blest were they who walked in love,’ their
 translation of Coffin’s ‘Vos ante CHRISTI tempora,’ the compilers of
 ‘Hymns Ancient and Modern’ have availed themselves of both
 Williams’s and Chandler’s versions.

Lent brings us a great mass of ancient hymns, of which our trans-
 lators have, to speak generally, scarcely produced satisfactory
 renderings. The old Ambrosian vespers hymn² reads much better
 in Drummond’s version than in Dr. Neale’s, ‘O Maker of the world,
 give ear,’ improved in ‘Hymns Ancient and Modern’ to ‘O merciful
 Creator, hear,’ which is the same as Drummond’s first line. The
 second verse in Drummond is perhaps the best :—

‘Thou mildest Searcher of the heart,
 Who knowest the weakness of our strength,
 To us forgiving grace impart,
 That we may seek Thy Face at length.’

¹ ‘Supreme Motor cordium.’ See p. 8. There is a much better translation of
 his hymn by J. R. Woodford in the Sarum Hymnal.

² ‘Audi, benigne Conditor.’ This hymn is also ascribed to Prudentius and
 Gregory. See Daniel, Th. Hymn, I., 179.

Bishop Doane's S. M. version of this hymn, 'FATHER of mercies, hear,' is given in the Sarum Hymnal. Of the Sunday matins hymn, by S. Ambrose,¹ Dr. Neale's altered version, 'By precepts taught of ages past,' is perhaps the most successful. Caswall's, 'Now with the slow revolving year,' is deficient in dignity; Chambers's, 'In solemn course, as holy lore,' is spoilt by such stilted language as 'Curtail superfluous mirth.' The Sarum Breviary Vespers hymn for Midlent Sunday,² 'Behold the accepted time appear,' is much better rendered by the same translator. Dr. Neale's version begins 'Lo! now is our accepted day,' and is given with alterations in 'Hymns Ancient and Modern.' Caswall's rendering of the Roman Breviary hymn for lauds,³ 'When darkness fleets, and joyful earth,' is a beautiful morning hymn for Lent. Chandler's translation from the Paris Breviary Lent hymn for lauds,⁴ 'The solemn season calls us now,' is much improved in 'Hymns Ancient and Modern'—'Once more the solemn season calls.' 'Christian, dost thou see them,'⁵ imitated by Dr. Neale from S. Andrew of Crete, is given with some improvement, and the omission of the last verse in 'The People's Hymnal.' 'And wilt Thou pardon, LORD,' is Dr. Neale's translation from S. Joseph of the Studium.⁶ The Stuttgart Breviary contains a hymn⁷ which the Rev. John William Hewett has well translated, 'O Thou Who dost to man accord.' Copeland's translation of the Quadregesima vespers hymn in the Sarum Breviary, 'O CHRIST, that art the Light and Day,'⁸ deserves to be mentioned;—it is much altered, and on the whole improved, in 'Hymns Ancient and Modern.' From the German we have one grand hymn of Crasselius,⁹ 'Awake, O man, and from thee shake,' in Miss Winkworth's translation, but the peculiar metre in which it is written, prevents its being widely adopted.

Of Lent Hymns, originally written in English, one of the oldest is

¹ Ex more docti mystico.

² 'Ecce tempus idoneum,' ascribed to Gregory.

³ O sol salutis, intimis.

⁴ Solemne nos jejunii.

⁵ Οὐ γὰρ βλέπεις τοὺς ταραττοντας. ⁶ Τῶν ἀμαρτιῶν μου τὴν πληθύν.

⁷ 'Summi Largitor præmii.' In the Annotated Edition of 'Hymns Ancient and Modern,' I have wrongly ascribed this hymn to Gregory.

⁸ CHRISTE, Qui Lux es et Dies.

⁹ Erwache, o Mensch, erwache.

John Market or Marckant's Humble Lamentation of a Sinner, 'O LORD, turn not Thy Face from me.' Bishop Heber's altered version of it¹ lacks much of the fire and spirit of the original. A hymn by the Rev. J. D. Carlyle, 'LORD, when we bend before Thy Throne,' has lost much by the omission of two stanzas, which, though not of equal merit with the rest, are necessary to the plan of the hymn, which seeks for HOPE in answer to *confession*; for FAITH to assist our *prayers*, and to make us feel that they are heard, even though denied; and for LOVE to tell us that GOD is our FATHER, in answer to our *hymns*. The omitted verses are as follows:—

'When our responsive tongues essay
Their grateful *hymns* to raise,
Grant that our souls may join the lay,
And mount to Thee in praise.

'Then, on Thy Glories while we dwell,
Thy mercies we'll review;
Till LOVE Divine transported tell
Our GOD 's our FATHER too.'

This hymn was a favourite one, as it appears, of Lady Flora Hastings, and being found in her handwriting, was, after her death, wrongly ascribed to her. Heber has a beautiful Lent hymn, 'LORD of mercy and of might,'² Some of the concluding stanzas of a poem in 'The Baptistry,' by I. Williams, have found a place in many of our hymn-books. They begin, 'LORD, in this Thy mercy's Day,' and are taken from 'Image the twentieth;—The day of days, or the Great Manifestation.' The Canterbury Hymnal has an excellent emendation of the last line, '*Lest we never see Thy Face.*' 'Out of the deep I call' was written by Sir H. Baker for the 'Appendix to Hymns Ancient and Modern.' For the same collection Caswall himself altered his hymn, beginning 'If there be any special thing' into the much more suitable 'O JESU CHRIST, if aught there be.' 'Weary of earth, and laden with my sin,' is from the Rev. S. J. Stone's *Lyra*

¹ Given in Sir Roundell Palmer's 'Book of Praise.'

² Two versions of it are given in his own collection, one for the Circumcision, the other for Quinquagesima.

Fidelium. Only the last two lines are materially altered. The new version of the Fifty-first Psalm, 'Have mercy, LORD, on me,' has three stanzas (1, 2, and 10) which form a Lent hymn in several collections. Other verses have been selected, but not very happily, by the S. P. C. K., and in 'Hymns Fitted to the Order of Common Prayer.' Anstice has a hymn on the Temptation of our LORD, which we may be surprised not to find more generally inserted in hymn-books, 'LORD, in the desert bleak and bare.' A poem, of which the original appeared in 'The Penny Post,' Vol. VI., p. 60,¹ has supplied the material for the beautiful hymn, 'Forty days and forty nights.' Miss Ada Cambridge has written a hymn which ought to become popular, in spite of some blemishes of expression:—'Humbly now, with deep contrition.' We cannot tell on what grounds Greville Phillimore's awkward lines, 'Not for three or four transgressions,' have been admitted into the Sarum Hymnal. We must only mention three more general hymns for Lent:—'Thy Works, not mine, O CHRIST,' by Dr. Bonar,—'SAVIOUR, when in dust to Thee,' by Sir R. Grant, (largely altered in most collections)—and, 'In sorrow and distress,' by Bishop Wordsworth. For the Fifth Sunday in Lent, regarded as 'Passion Sunday,' perhaps the most appropriate hymn is one varied from Cowper's 'The SAVIOUR! what a noble flame,' by W. J. Hall, 'Oh, what unbounded Zeal and Love.' It is, however, too much altered. The best known of our ancient hymns² for this day is due to Venantius Fortunatus; and its most popular translation is by Dr. Neale, 'The Royal Banners forward go.' 'JESU, grant me this, I pray,' is Sir H. Baker's translation from a Latin hymn³ about which Daniel can give no information as to authorship, date, or source.

There is a beautiful American hymn by the Rev. Charles William Everest, M.A., of Trinity College, Hartford, Connecticut, 'Take up Thy cross, the SAVIOUR said,' first printed in 'Visions of Death, and other Poems,' 1833. The following is a faithful copy of the original

¹ The initials there given are those of the Rev. George Hunt Smytten.

² 'Vexilla Regis prodeunt.' In the third verse, there is an allusion to the Italic Version of Psalm xcvi. 10, in which text Justin Martyr accuses the Jews of suppressing the words 'from the tree.' ³ Dignare me, O JESU, rogo Te.

which, as may be seen, has been much altered in the collections :—

‘Take up thy cross ! the SAVIOUR said,
If thou wouldst My disciple be :
Take up thy cross, with willing heart,
And humbly follow after Me.

‘Take up thy cross ! let not its weight
Fill thy weak soul with vain alarm ;
His strength shall bear thy spirit up,
And brace thy heart, and nerve thine arm.

‘Take up thy cross ! nor heed the shame,
And let thy foolish pride be still :
Thy LORD refused not e’en to die
Upon a Cross, on Calvary’s hill.

‘Take up thy cross, then, in His strength,
And calmly Sin’s wild deluge brave :
’Twill guide thee to a better home,
It points to glory o’er the grave.

‘Take up thy cross, and follow on,
Nor think till death to lay it down ;
For only he who bears the cross,
May hope to wear the glorious crown !’

There is a somewhat similar hymn in Monsell’s *Parish Musings*—
‘Take up thy cross, my soul, nor grieve.’ Kelly’s hymn, ‘We sing the praise of Him Who died,’ and Watts’s magnificent lines, ‘When I survey the wondrous Cross,’ are also appropriate. Palm Sunday brings us the beautiful hymn¹ composed in the prison at Metz by S. Theodulph of Orleans, which gained liberty for its author from the emperor. ‘Glory and laud and honour,’ is Dr. Neale’s translation, of which only the first line is changed, and, as he owns, improved, in ‘*Hymns Ancient and Modern*.’ Dean Milman’s hymn, ‘Ride on, ride on in Majesty!’ is given for this day in Heber’s ‘*Hymns*.’ Heber’s own hymn, ‘Hosanna to the living LORD,’ appointed by its author for Advent Sunday, may be also used on Palm Sunday.

For Holy Week we have innumerable hymns, many of them not

¹ Gloria, laus, et honor.

entirely restricted of necessity to that solemn season. One part of S. Bernard's hymn,¹ in the same metre as Gerhardt's German version,² is by Sir H. W. Baker—'O sacred Head, surrounded.' It must be distinguished from J. W. Alexander's translation from Gerhardt, 'O sacred Head, now wounded.' 'Sing, my tongue, the glorious battle' is, though much improved from Dr. Neale's translation, one of the least satisfactory hymns in the 'Appendix to Hymns Ancient and Modern.' The original³ is by Venantius Fortunatus. The '*Stabat Mater dolorosa*' of Jacopone da Todi is best known to us in the translation in 'Hymns Ancient and Modern,' taken partly from Caswall's 'At the Cross, her station keeping,' but chiefly from Bishop Mant. Being mostly, in the original, addressed to the Blessed Virgin as a prayer, no very close rendering of it for English use is possible. Bishop Mant's first two stanzas run thus,—

'By the cross, sad vigil keeping,
 Stood the mother doleful, weeping,
 Where her SON extended hung;
 For her soul, of joy bereavèd,
 Smit with anguish, deeply grievèd,
 Lo! the piercing sword had wrung.

'O how sad and sore distressed
 Now was she, that mother blessed
 Of the Sole-begotten One!
 Woe-begone, with heart's prostration,
 Mother meek, the bitter passion
 Saw she of her glorious SON.'

Dr. Mant has imitated still more freely an ancient hymn (either by S. Ambrose or Venantius Fortunatus) in his lines beginning, 'See the destined day arise.'⁴ A hymn, somewhat similar in the English though widely different in the original, is, 'In the LORD's atoning Grief,'⁵ Canon Oakeley's translation from S. Bonaventura, a Cardinal of Alba in the thirteenth century. This hymn would be more generally acceptable if one or two faults of taste had been corrected. S.

¹ 'Salve Caput cruentatum.' There is some doubt concerning Bernard's claim to the authorship.

² O Haupt, voll Blut und Wunden.

³ Pange lingua gloriosi lauream certaminis.

⁴ From 'Lustra sex Qui jam peregit.'

⁵ In Passione DOMINI.

Francis Xavier's hymn on love to God, inspired by the contemplation of the Passion,¹ rises almost too high in devotional fervour to be really sung from the heart by a congregation; nevertheless, Caswall's translation, 'My God, I love Thee;—not because,' is found in most new hymn-books. A Mozarabic Breviary hymn of the seventeenth century² has been translated by Dr. Neale, 'Raise, raise thine eyes a little way.' His version is given with alterations in 'Hymns Ancient and Modern,' where the metre and rhymes are slightly changed, coinciding in some verses with a rendering by the Rev. F. Pott. It may be interesting to compare the third verse in the two translations.

'But though upon Him many a smart
Its bitterness expendeth,
Yet more,—oh, how much more!—His Heart
Man's thankless spirit rendeth!
On the Cross, bewailed by none,
Mark, O man, how Mary's SON
His life of sorrow endeth.'

J. M. Neale.

'Tis not alone those Limbs are racked,
But friends, too, are forsaking;
And more than all, for thankless man
The SAVIOUR'S Heart is aching;
Oh! fearful was the pain and scorn
By JESUS, SON of Mary, borne.
While He our bonds was breaking.'

F. Pott.

Of the same date with this hymn, or even later, are two Roman Breviary hymns, translated by Caswall—'He Who once in righteous vengeance,'³ and 'O'erwhelmed in depths of woe,'⁴ one by Sir H. W. Baker, 'Now, my soul, thy voice upraising,'⁵ from the Paris, and another, 'Sion's daughter, weep no more,'⁶ from the Roman Breviary. 'Angels, lament; behold your God,' is altered from Chandler's translation of Coffin's 'Lugete, pacis angeli.' 'Angels of peace,

¹ O DEUS, ego amo Te.

² Attolle paulum lumina.

³ Ira justa Conditoris.

⁴ Sævo dolorum turbine.

⁵ Promove vocem, mens, canoram.

⁶ Venit e cælo Mediator alto.

look down from heaven and mourn,' in the Sarum Hymnal, is I. Williams's translation. 'Glory be to JESUS,' is Caswall's translation of an Italian indulgence-prayer.¹ Chandler's translation, 'His trial o'er, and now beneath,'² a Good Friday hymn, deserves especial mention. The hymn in 'The People's Hymnal,' by T. W. C., which embodies the seven Words on the Cross, 'Draw near, thou lowly Christian,' is less devotional than Miss Cox's translation, 'Seven times our blessed SAVIOUR spake.'³ 'O come and mourn with me awhile,' is much improved for English use by the changes from Faber's original made in 'Hymns Ancient and Modern.' 'Rock of Ages, cleft for me,' Toplady's world-renowned hymn, is founded on the marginal rendering of Isa. xxvi. 4. It first appeared in the *Gospel Magazine* for March, 1776, entitled, 'A Living and Dying Prayer for the Holiest Believer in the World.' Mr. Bridges has evidently imitated it in his hymn, 'Soul of JESUS, once for me.' We owe chiefly to the Hon. and Rev. Walter Shirley the hymn, 'Sweet the moments, rich in blessing,' though he has evidently based his work on 'While my JESUS I'm possessing,' by Allen. Montgomery wrote 'Go to dark Gethsemane,' a hymn rendered appropriate to Holy Week by the omission of the last verse, which commemorates the Resurrection. 'Hark! the Voice of Love and Mercy,' is attributed to Jonathan Evans, but his claim to it is disputed. For Easter Eve we have a beautiful hymn by Dr. Neale, 'With CHRIST we share a mystic grave,' also appropriate for Baptisms. The somewhat rugged lines of Whytehead's 'Sabbath of the saints of old,' have been re-cast into a beautiful hymn, 'Resting from His Work to-day.'⁴ Wordsworth's, 'Upon the sixth day of the week,' would supply another, if treated somewhat similarly.

For S. Matthias (Feb. 24) there is scarcely any hymn of high merit to be found. The best is perhaps by Gerard Moultrie,—'Bishop of the souls of men.' Dr. Wordsworth's, 'No longer Thou in human form,' is woefully below his usual standard of excellence. On the

¹ Viva! Viva! GESU.

Opprobriis, JESU, satur. (Par. Brev. Passion Sunday at nocturns.)

² Tu Jesu! an des Kreuze! Stamm.

⁴ See p. 8.

Annunciation (March 25) may be sung 'Praise we the LORD this day,' a hymn published anonymously at Oxford in 1846; Dr. Neale's translation from Venantius Fortunatus, 'The GOD Whom earth, and sea, and sky ;'¹ and W. W. How's 'JESUS! Name of wondrous Love!' We cannot entirely recommend Sir H. Baker's hymn 'Shall we not love thee, Mother dear,' though we fail to see in it any grave doctrinal error.

¹ Quem terra, pontus, æthera. (Rom. Brev.)



IV.

EASTER, ASCENSIONTIDE, WHITSUNTIDE, AND TRINITY SUNDAY HYMNS.

IF, like our LORD and His disciples,¹ the Church sings hymns in the very presence of His hours of suffering, yet are her strains then few and low compared with the songs of triumph with which she continues to celebrate His victory, until once more she is summoned to the Mount of Olives to receive His parting blessing. A Greek hymn² of the eighth century, by S. John Damascene, for Easter Day, has become deservedly popular in Dr. Neale's translation, 'Tis the day of resurrection.' From the same 'Golden Canon' two other hymns might be adopted, almost unaltered, for English use—'Let us rise in early morning,'³ and 'Thou hallowed chosen morn of praise.'⁴ The latter is given in the 'People's Hymnal,' from Neale's first edition, thus losing some excellent corrections made in the later copies of his work. 'Come ye faithful, raise the strain,' is Dr. Neale's translation from S. John Damascene's Canon for S. Thomas's Sunday.⁵ A long Latin hymn for Easter, by S. Ambrose,⁶ appears, variously divided into two or three parts, in our hymn-books. The version in 'Hymns Ancient and Modern,' 'Light's glittering morn bedecks the sky,' is based on Dr. Neale's. The two following specimens are translated from the Roman Breviary:—

'The dawn is purpling o'er the sky,
The air with Alleluias shakes,
The glad earth shouts her triumph high,
Hell in each shuddering cavern quakes.'

Rev. W. F. Copeland.

¹ S. Matt. xxvi. 30.
line is corrected in most of the hymnals.

² Ἀναστάσεως ἡμέρα. The irregularity of the first

³ Ὁρθρῶμεν ὄρθρου βαθέος.

⁴ Αὔτη ἡ κλητή.

⁵ Ἀσωμεν, πάντες λαοί.

⁶ 'Aurora lucis rutilat' (Sarum Breviary). The version given in the Roman Breviary, 'Aurora coelum purpurat,' is much altered from the original.

'The dawn was purpling o'er the sky ;
 With Alleluias rang the air ;
 Earth held a glorious jubilee,
 Hell gnashed its teeth in fierce despair.'

Rev. E. Caswall.

Another Ambrosian hymn,¹ also in the Sarum Breviary, is improved from Dr. Neale's rendering, 'The LAMB's high banquet we await;' in 'Hymns Ancient and Modern,' 'The LAMB's high banquet called to share.' Two recast versions, much inferior in the Latin, have supplied English hymns of at least equal merit with those translated from the original. The first,² in the Roman Breviary, gives us 'At the Lamb's high feast we sing,' translated for the 'S. Andrew's Hymnal,' by Robert Campbell. From the original MS. of this translation it would seem to have been intended as a sort of Easter adaptation from Wesley's 'Hark! the herald-angels sing.' There is another translation, by Copeland, 'In garments dight of virgin white,' very beautiful, but less fitted for church use. The Paris Breviary contains a hymn³ imitated by Charles Coffin from the same Latin original. The following translation from S. Fulbert of Chartres,⁴ in common metre, is much more spirited than Dr. Neale's (which begins similarly) in long metre. It is due to Robert Campbell, editor of the 'S. Andrew's Hymnal.' It has been altered somewhat in later collections.

'Ye choirs of New Jerusalem,
 Your sweetest notes employ,
 The Paschal Victory to hymn
 In strains of holy joy.

'How Judah's Lion burst His chains,
 And crushed the Serpent's head,
 And brought with Him from death's domains
 The long imprisoned dead.

'From hell's devouring jaws the prey
 Alone our Leader bore ;
 His ransomed hosts pursue their way
 Where He hath gone before.

¹ Ad cœnam AGNI providi.

³ Forti gente Brachio.

² Ad regias AGNI dapes.

Chorus Novæ Jerusalem.

‘Triumphant in His glory now,
His sceptre ruleth all :
Earth, heaven, and hell, before Him bow,
And at His footstool fall.

‘While joyful thus His praise we sing,
His mercy we implore,
Into His palace bright to bring,
And keep us evermore.

‘Through times unknown to earthly thought,
O FATHER, praise to Thee,
To Him Who our deliverance wrought,
And to the SPIRIT be.

One of the most jubilant ‘proses’ of the French Service-books,¹ the composition of an unknown author in the twelfth century, has suffered sadly from sundry efforts to torture it into an English hymn. The least unfortunate rendering is perhaps by J. D. Chambers,—‘Children of men, rejoice and sing!’ Dr. Neale’s, ‘Ye sons and daughters of the King,’ is made most unnecessarily worse in ‘Hymns Ancient and Modern,’ (‘O sons and daughters, let us sing,’) where it has indeed become a ‘prosaic and meaningless ditty.’² A much more pleasing hymn, in the same metre, ‘The strife is o’er, the battle done,’ is the Rev. F. Pott’s translation of a twelfth-century Easter hymn.³ Dr. Neale’s, retaining the very peculiar metre of the original, is too evidently constrained by the exigencies of its rhymes. It begins thus :—

‘Alleluia ! Alleluia !
Finished is the battle now ;
The crown is on the Victor’s brow !
Hence with sadness !
Sing with gladness
Alleluia !’

Dr. Bonar’s version :—

‘Alleluia ! Alleluia !
The battle now is done,
The victory is won ;
Let us joy and sing
Alleluia !’

¹ O filii et filiae.

² R. H. Baynes.

³ Finita jam sunt praelia.

is scarcely more successful. The compilers of 'Hymns Ancient and Modern' have themselves translated the Roman Breviary matins hymn for 'Low Sunday,' [*i.e.* the First Sunday after Easter,] 'O CHRIST, the heavens' Eternal King.'¹ Caswall's version, 'O Thou the heavens' Eternal King,' is in common metre. A very free translation from the '*Salve Festa Dies*' for Easter, beginning, 'Hail! Day of days, in peals of praise,' is ascribed to Copeland in 'The People's Hymnal,' but is not in his published book. There is a very beautiful translation of this hymn by Rev. John Ellerton, 'Welcome, happy morning.' It is given in Mr. Snapp's 'Songs of Grace and Glory.' Copeland is the translator of the Sarum Breviary compline hymn² as given in 'Hymns Ancient and Modern,' 'JESU, the world's redeeming LORD,' but his work has been much improved. The twelfth-century 'prose' in the Roman and Paris Missals³ is freely imitated in

'CHRIST the LORD is risen to-day;
Christians, haste your vows to pay!'

There seem to be scarcely sufficient grounds for ascribing this translation to a Miss Leeson, whom Mr. Sedgwick supposes to be the author. More literal translations are, 'Praise to the Paschal Victim bring,' in the 'People's Hymnal,' and Dr. Neale's 'To the Paschal Victim.'

One of the oldest German hymns, composed by Michael Weiss,⁴ has been beautifully translated by Miss Winkworth,—'CHRIST the LORD is risen again.' More than a century later than Weiss, Louisa Henrietta, Electress of Brandenburg, wrote her Easter hymn,⁵ also found in Miss Winkworth's *Lyra Germanica*—'JESUS my Redeemer lives.' C. F. Gellert's Easter hymn,⁶ which somewhat resembles this, belongs to the eighteenth century. Miss Cox's translation of it, 'JESUS lives! No longer now,' is somewhat spoiled in sixteen collections now lying before us, every one of which has omitted the last two lines of each stanza. Miss Cox's original may be seen in

¹ Rex Sempiternæ coelitus.

² JESU Salvator sæculi.

³ Victimæ Paschali laudes. ⁴ Christus ist erstanden. ⁵ Jesus meine Zuversicht.

⁶ Jesus lebt! mit Ihm auch ich.

'Hymns from the German, by F. E. Cox,' or in 'Lyra Messianica,' for which it was revised by the authoress. Luther's Easter hymn, — 'In the bonds of Death he lay,' in Miss C. Winkworth's translation, — can only be used on the morning of Easter Day.

The Easter hymn, 'JESUS CHRIST is risen to-day! Alleluia!' has been traced by Mr. Sedgwick to a school-book of sacred history, printed at Northampton about the middle of the eighteenth century, written by one C. B., probably a pupil or friend of Dr. Doddridge. Unhappily, all the old records of its printers were destroyed in a fire at the Mercury office a few years ago. Mrs. Alexander's Easter hymn, 'He is risen, He is risen!' is scarcely so beautiful as most of her sacred poetry. The hymn

'CHRIST the LORD is risen to-day
Sons of men and angels say,'

is by Charles Wesley. Dr. Neale wrote, partly in imitation of ancient sequences, the irregularly divided lines beginning, 'The foe behind, the sea before.' 'The happy morn is come,' by Haweis, is a fine hymn, though it is perhaps improved by the alterations with which the Rev. R. H. Baynes prints it in 'The Canterbury Hymnal,' where it begins—

'Lo! the glad morn is come;
The LORD is risen indeed
Victorious from the tomb;
He hath His people freed!
Thy praise we sing, the Church's Head,
O Thou Who livest and wast dead!'

Heber's hymn, 'God is gone up with a merry noise,' is much more appropriate for Ascension Day. Wordsworth's 'Alleluia! Alleluia! Hearts to Heaven and voices raise,' is exceedingly beautiful, yet falls short of his other hymn, 'In Thy glorious Resurrection,' which echoes, in no faint tones, the poetry of Adam of S. Victor, in whose style it is written, and whose Easter sequences² it cannot fail to recall. Monsell's beautiful Easter hymn, 'Christ is risen! Alleluia!'

¹ Christ lag in Todesbanten.

² Especially 'Ecce Dies celebris' and 'Zyma vetus expurgetur.'

and H. Bonar's, 'The tomb is empty; wouldst thou have it full?' must be mentioned. The hymn which in Thomas Kelly's original begins, 'He's gone; see where His Body lay,' has been in the collections mostly altered to 'Come, see the place where JESUS lay.' This is the first line of a hymn by the Rev. A. T. Russell, but Kelly wrote another quite different hymn, beginning—

'Come, ye saints, look here and wonder;
See the place where JESUS lay.'

For Rogationtide, Keble's hymn, 'LORD, in Thy Name Thy servants plead,' written for the 'Salisbury Hymn-Book' in 1857, may be used; and on the three Rogation days, Neale's 'Till its holy hours are past.' Perhaps the only hymn of Sir H. Baker's that can be regarded as in any sense a failure, is that which he has adapted to the tune of a German litany,¹ from which, indeed, the words of its first verse are imitated.

Ascensiontide is very rich in hymns. One of the most interesting,² as to its history, has come to us from S. Bede. The Ascension was a favourite theme with him, and was one of the last subjects of his song. It is well translated in Hymnal Noted,³ 'Sing we triumphant hymns of praise,' but better still in Mrs. Charles's, 'A hymn of glory let us sing.' S. Ambrose's hymn for Ascension Day⁴ is much improved from Dr. Neale's 'Eternal Monarch, King most high,' in 'Hymns Ancient and Modern,' where it begins, 'O LORD most high, Eternal King.' Copeland's translation, 'King Eternal, Power unbounded,' begins well, but breaks down in the last two stanzas. The Paris Breviary vespers hymn for Ascension Day⁵ has been greatly altered from Chandler's version in 'Hymns Ancient and Modern,' 'O SAVIOUR, Who for man hast trod.' There is a much more spirited version in 'The People's Hymnal,' altered from W. J. Blew—'Anointed One! Thy work is done.' The hymn in the same Breviary for lauds⁶ ('O CHRIST, our Hope, our heart's Desire,'

¹ 'Water, von dem höchsten Thron.' A much better tune has been written for it by Dr. Hayne.

² Hymnum canamus gloriæ. ³ The version there given is *not* by Dr. Neale.

⁴ Æterne Rex Altissime. ⁵ 'Opus peregristi Tuum,' by Charles Coffin.

⁶ JESU, nostra Redemptio.

in Chandler's translation, greatly surpasses the altered Latin¹ in the Roman Breviary, which Copeland has translated, 'Author of lost man's Salvation.' The fourth ode in S. Joseph of the Studium's Canon for Ascension Day² supplies the hymn, 'JESUS, LORD of Life Eternal.' The stanzas are alphabetically arranged in the Greek as well as in this (Dr. Neale's) translation. This was probably done to assist the memory, and in imitation of the Hebrew poets.³ J. Zwick's Ascension hymn⁴ is somewhat tamely rendered in Miss Winkworth's 'To-day our LORD went up on high.'

The most popular of our English Ascension hymns, 'Hail the day that sees Him rise,' is much improved from Charles Wesley's original in most collections. Some of Wesley's last stanzas will be new to many :⁵—

'Master, (will we ever say,
Taken from our head to-day,⁶
See Thy faithful servants, see,
Ever gazing up to Thee.

'Ever upwards may we rove,
Wafted on the wings of Love ;
Looking when our LORD shall come,
Longing, gasping, after home :

'There we shall with Thee remain,
Partners of Thine endless reign :
There Thy Face unclouded see ;
Find our Heaven of heavens in Thee.'

'See the Conqueror mounts in triumph,' by Bp. Wordsworth, is rather a beautiful poem than a successful hymn. Mrs. Toke's best hymn, 'Thou art gone up on high,' was first printed in 1851. The hymn from the Paris Breviary for the Octave of the Ascension,⁷ 'O CHRIST, Who has prepared a place,' in Chandler's translation, may fitly be sung on the Sunday after Ascension Day. For Whitsun-Eve

¹ 'Salutis humanæ Sator.' See Daniel, 'Thesaurus Hymnologicus,' i. p. 63.

² Ἰησοῦς ὁ ζωοδότης.

³ Compare, *e.g.* Psalm cxix.

⁴ Auf tiefen Tag bedenken wir.

⁵ They are given with alterations in the S.P.C.K. collection as a separate hymn.

⁶ Compare 2 Kings ii. 3, 5.

⁷ Nobis, Olympo redditus.

we have 'Ruler of the hosts of light,' one of the most successful renderings by Sir H. Baker and his co-compilers, from an anonymous hymn in the Paris Breviary.¹ The second part of Wordsworth's last-mentioned hymn is also suitable for this day :—'HOLY GHOST, Illuminator.'

Many of the Latin Whitsun Day hymns² contain some reference to the giving of the Law, which the Jews commemorated on this day. There is a curious parallelism, and yet more strange contrast, between this gift and that of the HOLY GHOST. The morning's first lesson (old lectionary) of Ascension Day takes us up the Mount Sinai with Moses, even while we celebrate the Ascension into heaven of the 'PROPHET like unto' Moses. Whitsun Day brings from both their several gifts, the one written on stone, the other on 'fleshy tables of the heart.' If we have no popular translations of the hymns which thus present Whitsun Day in its double significance, we have an English hymn, no doubt partly suggested by them,³ Keble's 'When GOD of old came down from heaven;' and they are glanced at in Wordsworth's 'When the LORD of Hosts ascended.' Another class of Whitsuntide hymns is addressed to the HOLY GHOST. The best known of these⁴ is retained from the ancient Ordinal in our own Ordination Service, where there are two translations given. The first, in long metre,⁵ is much the better; it is the work of Bishop Cosin, in whose 'Devotions' it may be found. It begins, 'Come, HOLY GHOST, our souls inspire.' Other translations are Dryden's 'Creator SPIRIT! by Whose aid,' a free paraphrase in thirty-nine lines, and 'Come, HOLY GHOST, Creator blest,' by the compilers of 'Hymns Ancient and Modern.' The authorship of the Latin hymn is variously ascribed to Rhabanus Maurus, to Charlemagne, and to Gregory. The Whitsun Day sequence in the Roman and Paris Missals⁶ has been popularly ascribed to Robert II. of France; but Pitra, the editor of

¹ Supreme Rector cœlitum.

² Compare especially 'Inter sulphurei fulgura turbinis,' the Paris Breviary Whitsun Day hymn for nocturns.

³ 'I dare say they gave me hints, and I am glad at any rate of the coincidence.' (Letter of Rev. J. Keble, dated December 13th, 1865.)

⁴ Veni Creator SPIRITUS.

⁵ It is perhaps better divided into three stanzas of six lines each.

⁶ Veni SANCTE SPIRITUS.

'*Spicilegium Solesmense*,' assigns it, on contemporary testimony, to Stephen Langton. Caswall's translation, 'Come, Thou HOLY SPIRIT, come,' though less strictly following the metre of the original, is much better than Dr. Neale's 'Come, Thou Holy PARACLETE.' We also owe to Caswall, 'Above the starry spheres,' the best rendering of the Ambrosian hymn,¹ given in the Roman Breviary for the matins of Whitsun Day. The hymn for lauds, written by S. Hilary,² has been translated by Blew rather poorly, 'Round roll the weeks our hearts to greet;' better by Copeland, 'Again the circling seasons tell.' The alterations from his version in 'Hymns and Introits' are all improvements.

From the German hymn of Johann Rist³ for Whitsun Day Miss F. E. Cox has made a beautiful translation, 'This day sent forth His heralds bold,' but it is hardly fitted for Church use. Paul Gerhardt's Pentecostal Hymn⁴ is known to us in two translations; that of Jacobi, as altered by Toplady, 'HOLY GHOST, dispel our sadness,' and Miss Winkworth's, 'Sweetest joy the soul can know.' Simon Browne's hymn—

'Come, HOLY SPIRIT, Heavenly Dove,
My sinful maladies remove,'

is found thus altered in most collections, (perhaps first in Hall, 1836)—

'Come, *Gracious* SPIRIT, Heavenly Dove,
With Light and Comfort from above.'

It must not be confounded with Watts's—

'Come, HOLY SPIRIT, Heavenly Dove,
With all Thy quickening Powers,'

and Hart's 'Come, HOLY SPIRIT, come.' 'SPIRIT of Mercy, Truth, and Love' is not, as commonly supposed, by the Rev. R. W. Kyle, but much older, being first found in 'Foundling Hymns.' Miss Auber's Hymn, 'Our Blest Redeemer, ere He breathed,' is from her 'Spirit of the Psalms.' 'Gracious SPIRIT, HOLY GHOST' is by Bishop Wordsworth.

¹ Jam CHRISTUS astra ascenderat.

² Beata nobis gaudia.

³ Heut hat der große Himmelsheer.

⁴ O Du allerjüngste Freude.

Trinity Sunday has a beautiful hymn assigned to it in the old Anglo-Saxon hymnaries,¹ which Chambers has well translated, 'All hail! Adorèd TRINITY,' and which contrasts favourably with the Paris Breviary lauds hymn,² 'Blest TRINITY, from mortal sight,' which even the compilers of 'Hymns Ancient and Modern' have been unable to clothe with poetry. Miss Winkworth's versions of Angelus, 'Most High and Holy TRINITY,'³ and Tersteegen, 'Thee, Fount of Blessing, we adore,'⁴ may be used, but are not equal to Heber's grand hymn on the portion of Holy Scripture appointed for the Epistle for this day, 'Holy, Holy, Holy! LORD GOD Almighty.' 'O GOD of Life, Whose Power benign,' is by A. T. Russell. In Morrell and How's 'Psalms and Hymns' it is given by mistake as 'from the German.' 'FATHER of Heaven, Whose Love profound,' was first printed in Cotterill's Collection, 1810, and in marked copies of that book is ascribed to 'J. Cooper,' a writer otherwise unknown. Wordsworth's 'Holy, Holy, Holy, LORD!' and Monsell's 'Mighty FATHER! Blessèd SON!' deserve to be better known. Faber's hymn, 'Most ancient of all mysteries' is very good.

For S. Mark's Day (April 25th) we have scarcely any hymns specially appropriate; those for Evangelists generally will be considered in another paper. Dr. Wordsworth's poem in 'The Holy Year,' 'The virtues of Thy saints, O LORD,' is even less like a hymn than Keble's 'Oh! who shall dare in this frail scene.' SS. Philip and James's Day (May 1st) is better provided for. Bishop Doane's 'Thou art the Way, to Thee alone,' is appropriate to the Collect and Gospel; Wordsworth's 'Blest be, O LORD, the grace of Love,' is one of his best saints'-day hymns. Gurney's 'Memory of the blest departed' is unfit for use in church. The Latin hymn, sung on the tower of Magdalen College, Oxford, on the morning of this day, was given in the *Monthly Packet*, volume xvii. p. 527, with a translation in English:—it is not specially appropriate to the Festival. Neale has written a beautiful hymn for the day, given in his 'Hymns for Children'—'All is bright and cheerful round us.'

¹ Ave, colenda TRINITAS!

² Höchstheilige Dreieinigkeith.

³ O Luce Quæ Tuâ lates.

⁴ Brunn alles Heils, Dich ehren wir.

V.

HYMNS FOR SAINTS' DAYS, FOR CHURCH DEDICATION, FOR CHORAL FESTIVALS.

MANY of the festivals of the Saints have come before us already in the course of the Church's year. There remain, however, the festivals from June to November; and we have besides to consider the Saints' Day hymns of more general appropriateness.

For S. Barnabas (June 11) 'The People's Hymnal' gives a translation by A. L. P. (*i.e.* A London Priest, Dr. R. F. Littledale, one of its compilers) from the vespers hymn in the Paris Breviary,¹ 'Thou, Barnabas, hast won repose.' It might be possible to select verses suitable for a hymn from Dr. Wordsworth's poem, 'Buried in heathen darkness lay.' For S. John Baptist's two festivals, (June 24, Nat.—August 29, Decoll.) the Paris Breviary has a long poem by Charles Coffin, divided into six hymns. The third of these² has been well translated by I. Williams, (in the metre of Tate and Brady's 148th Psalm,) 'Lo, from the desert homes.' The original, though sometimes very homely in its language,³ has considerable beauty. S. Bede's hymn for this day⁴ is known to us in Dr. Neale's translation, 'The great forerunner of the morn.' The Roman Breviary has a long hymn in the same metre as that in the Paris, much older, but not nearly equal to it. The author is Paul the Deacon, a monk of the eighth century. From the first verse of this hymn were taken the French names of first six notes of the scale:—

'Ut queant laxis rersonare fibris
Mira gestorum famuli Tuorum,
Solve polluti labii reatum,
Sancte Joannes.'

¹ 'Cœlo datur quiescere.' I. Williams's version, 'Crowned with immortal jubilee,' is given in the 'Child's Christian Year.'

² Nunc suis tandem novus e latebris.

³ *e.g.*, St. John is called a 'precious infant,' in the nocturns hymn.

⁴ Præcursor altus Luminis.

'The People's Hymnal' attempts to present this hymn in its original metre, with very indifferent success.¹ The translation begins, 'Greatest of prophets, messenger appointed,' and keeps clear of the invocations of S. John which mar the original. Caswall's rendering of part of this hymn appears in 'Hymns and Introits,' beginning, 'O blessed Saint of snow-white purity.'² The Paris Breviary hymn for the Octave of the Epiphany,³ 'Judæa's desert heard a sound,' in I. Williams's translation, is appropriate for this Festival. Wordsworth's hymn, 'In the wilderness prepare ye for the LORD a Way to go,' is grand, but too long. 'When CHRIST the LORD would come on earth,' is Dean Alford's beautiful hymn for S. John Baptist's Day. Drummond's hymn, 'The last and greatest herald of Heaven's King,' is apparently imitated from the Breviaries.

The festival of S. Peter (June 29) brings us several hymns, of which the best is perhaps Heber's 'Creator of the rolling flood.' Of Dr. Wordsworth's two hymns for this Saint, the second, which commemorates S. Peter in prison, (August 1,)⁴ is the more poetical; the first, "'Cephas and Peter,"—heaven-taught name,' records the share of S. Peter in the Gospel history. One of the most beautiful poems in *Lyra Anglicana*, 'The Apostle slept,—a light shone in the prison,' by J. D. Burns, takes its subject from the deliverance of S. Peter.

An appropriate hymn for the Visitation of the Blessed Virgin (July 2) is Heber's 'Virgin-born, we bow before Thee.' The Sarum Breviary vespers hymn for this festival is given in 'The People's Hymnal,' 'Saints! the glorious Mother greeting,'⁵ from Chambers's translation; it is a miserably frigid production, utterly breaking down in both poetry and doctrine in the Doxology. Truly the day which produced the *Magnificat* needs not such hymns as this. For S. Mary Magdalene's Day our best hymn is that given in 'Hymns Ancient and Modern,' partly from Caswall's translation, 'SON of the Highest,

¹ Copeland has given a rendering of it in blank verse.

² From 'O nimis felix, meritique celsi.'

³ Clamantis ecce vox sonans.

⁴ Lammas is said to be a corruption of 'S. Peter *ad Vincula* Mass.' The hymn begins, 'How blessed is the force of prayer.'

⁵ Festum Matris gloriosæ.

deign to cast.¹ It is perhaps scarcely fair to use hymns which assume the identity of this saint with the 'woman which was a sinner,' and with the sister of Lazarus, as is done in the York Breviary hymn for vespers of her festival. A hymn 'for S. James's Day,' (July 25,) by Heber, 'Though sorrows rise, and dangers roll,' seems to contain nothing specially appropriate to the day. Wordsworth's lines, 'To-day, O LORD, the holy James,' might supply material for a hymn.

For the Transfiguration, (August 6,) the translation from the Sarum Breviary,² 'O wondrous type, O vision fair,' may be used. It is based on Dr. Neale's, 'A type of those bright rays on high.' Montgomery's 'When on Sinai's top I see,' has some fitness for this festival; but the best original English hymn for it is Dr. Wordsworth's, 'At Thy Transfiguration, LORD.' Dr. Neale has translated a Greek hymn of S. Cosmas for this day,³—'The choirs of ransomed Israel.' From this is taken, 'In days of old, in Sinai.' There are several Danish Hymns suitable for this festival, but I know of scarcely any good English translations of them.

Nearly all the hymns for S. Bartholomæw's Day identify him with Nathanael. This is done in 'The Christian Year,' and by R. C. Coxe in 'Behold an Israelite indeed,' positively; by Bishop Wordsworth in his 'The tribes of Israel revered,' more doubtfully.

For S. Matthew's Day (September 21) Mr. W. C. Dix has written a hymn, 'Sitting at receipt of customs,' which, though scarcely hymn-like in some of its language, is powerful, as an appeal written by a business-man in the name of business-men might be expected to be, realizing the spirit of Keble's lines:—

'There are in this loud stunning tide
Of human care and crime,

¹ From 'Summi PARENTIS UNICE,' Roman Breviary. There seems a strange inconsistency in the admission of a special hymn for this day by the compilers of 'Hymns Ancient and Modern,' who have not even allowed themselves a special hymn for S. Peter.

² 'Cœlestis formam gloriæ.' In Hymnal Noted Dr. Neale has by mistake given the first line, 'O nata Lux de lumine,' of the hymn for lauds.

³ Χορὸς Ἰσραήλ.

With whom the melodies abide
 Of the everlasting chime ;
 Who carry music in their heart
 Through dusky lane and wrangling mart,
 Plying their daily task with busier feet,
 Because their secret souls a holy strain repeat.'

Some stanzas of Wordsworth's 'Four Rivers from one holy Fount arise,' may be used.

For the festival of S. Michael and all Angels, (September 24,) we have Dr. Neale's cento from S. Joseph of the Studium's canon of the 'Bodiless Ones,' beginning 'Stars of the morning, so gloriously bright.' The Scotch Episcopal Collection has a beautiful hymn, by Robert Campbell, editor of S. Andrew's Hymnal, 'They come, GOD's messengers of Love,' improved in 'Hymns Ancient and Modern.' Copeland's translation from the Roman Breviary lauds hymn,¹ 'CHRIST of the holy angels light and gladness,' is too tripping in its pseudo-Sapphic metre to make a really good hymn. Rist's hymn for this festival² has been well translated by Miss Winkworth's 'Praise and thanks to Thee be sung.' We owe to the Rev. R. M. Benson the hymn, 'Praise to GOD who reigns above,' wherein the ninefold orders of the angels are enumerated. Dr. Wordsworth's poem for this day, 'How dreadful is this place ! GOD's House,' needs but little change to make it a sublime hymn. Toplady's 'Inspirer and Hearer of prayer,' though its metre³ is unfortunate, has much beauty. 'Behold the glories of the Lamb' in the Sarum Hymnal is Keble's variation from Watts's 'Come let us join our cheerful songs,' 'O GOD the SON Eternal, Thy dread might,' is altered from 'Oh Captain of GOD's Host, Whose dreadful might,' Heber's hymn for this day. 'O ye immortal throng' is by Philip Doddridge, (1755). 'Around the throne in circling band' is by Dr. Neale, written in 1850. 'Bright the vision that delighted,' is by Bishop Mant.

S. Luke's Day (October 18) brings us not many hymns. In the

¹ CHRISTE, sanctorum Decus angelorum.

² Ehr und Dank sei Dir gesungen.

³ It is perhaps needless to caution any one against attempting to give it a *long* metre tune.

Rev. R. R. Chope's hymnal, the lines, 'Behold, and see CHRIST's chosen saint,' are adapted from the Christian Year. Dr. Wordsworth has given two scarcely poetical summaries of the two books written by S. Luke. A much more successful hymn is 'O Saviour of our earthly race,' by the late Rev. Joseph Francis Thrupp. The early death of its author has been a real loss to Hymnology, as well as to several other departments of religious literature. The Rev. Gerard Moultrie has contributed to 'The People's Hymnal' verses of some beauty, beginning, 'O JESU, O Redeemer.'

It is worth while to notice, in passing, a very excellent hymn for S. Crispin's Day, (October 25,) by W. C. Dix, beginning, 'O CHRIST, Thou SON of Mary.' The second verse is especially good :—

' Our feet be shod, as pilgrims,
With bands of Gospel peace,
Till life's long march be ended,
And strife and struggle cease:
Till on the ground most holy,
Our shoes from off our feet
We put, with holy gladness,—
The pilgrimage complete.'

Its author advocates the use of similarly appropriate hymns on other minor festivals; but unfortunately our knowledge of the histories which would supply the material for such hymns is exceedingly limited. Even in the case of the two Apostles, SS. Simon and Jude, whose festival (October 28) comes next before us, our scanty information causes a corresponding dearth of hymns. Neale's hymn, 'Saints of GOD, whom faith united,' makes scarcely any reference to their history, but has much intrinsic beauty, connecting the idea of autumn with Christian thoughts in much the same way that 'All is bright and cheerful round us'—his hymn for SS. Philip and James—treats the idea of spring. Wordsworth's first four and last three stanzas of the hymn beginning 'When Thou, O LORD, didst send the Twelve,' treats what is known of SS. Simon and Jude more fully.

All Saints' Day brings us two Greek hymns, S. John Damascene's,¹

'Those eternal bowers' in Neale's translation, and a cento from the canon for SS. Timothy and Maura, by S. Joseph of the Studium,¹ which the same translator has rendered 'Let our choir new anthems raise.' The Paris Breviary hymn for lauds of the vigil of this day² is well translated in I. Williams's 'O heavenly Jerusalem.' W. Palmer's translation of the prose from the Paris Missal,³ 'Spouse of CHRIST, in arms contending,' is beautiful. The magnificent German hymn of Theodore Schenk⁴ is known to us in two translations, Miss Winkworth's 'Who are those before God's Throne,' and Miss F. E. Cox's still more beautiful 'Who are these like stars appearing.' Miss Winkworth has only translated ten of the original fourteen stanzas. Bishop Mant's hymn, 'For all Thy Saints, O LORD,' appears in an altered form as the last of 'Hymns Ancient and Modern.' Wordsworth's 'Hark the sound of holy voices,' is one of the finest hymns he ever wrote. Anstice's hymn for All Saints' Day, 'What countless crowd on Sion stands,' has some similarity to Wesley's 'What are these arrayed in white,' which again resembles Dr. Watts's 'What happy men or angels these.' Mary Lundie Duncan is the author of the lines begining 'Lo, round the Throne, a glorious band.' A memoir of this writer was published by her mother, Mrs. Lundie. She died in 1840, aged only 25. Another paraphrase of the same text⁵ is better known in Cameron's variation, 'How bright those glorious spirits shine,' than in its original form :—

'These glorious minds, how bright they shine !
Whence all their bright array ?
How came they to the happy seats
Of everlasting day ?'

Sir Roundell Palmer has given the re-cast version in his 'Book of Praise.'⁶

¹ Τῶν ἱερῶν ἀλλοφύρων.

² Cœlestis O Jerusalem.

³ Sponsa CHRISTI quæ per orbem.

⁴ Wer find tie vor Gottes Throne.

⁵ Rev. vii. 13-17.

⁶ He has, however, taken a modern hymnal very severely to task for adopting Cameron's variation from Doddridge's 'Hark ! the glad sound ! the Saviour comes.'

Hymns common to all festivals of saints are mostly of modern date. Heber's hymn for S. Stephen's Day may be thus used, and Bishop Mant's hymn, 'O JESU, Source of sanctity.' 'FROM all Thy saints in warfare,' was written by Lord Nelson for the Sarum Hymnal. 'For all Thy saints, who from their labours rest,' is by the Rev. W. W. How. Wesley's hymn, 'Come let us join our friends above,' is improved in the re-cast version, 'Let saints on earth in concert sing.' Few hymns for Apostles come to us from very early times. One of the first is by S. Ambrose,¹ of which Caswall's rendering, 'The LORD's eternal Gifts,' is far more spirited than Dr. Neale's, 'The eternal Gifts of CHRIST the King.' Mr. Woodford's version, 'The eternal SPIRIT's Gifts,' is also good. J. B. Santeul has contributed to the Paris Breviary a very remarkable hymn,² which I. Williams has well translated, 'Disposer Supreme.' It needs some explanation, and the following analysis of it may not be unacceptable :—

'How does the Judge of the world choose for His ministers the poor and unlearned; (1 Cor. i. 27) as treasures (2 Cor. iv. 7) or lamps (Judges vii. 16–20) have been sometimes placed in earthen pitchers. The pitchers are broken,—the lights shine forth at the word of command, and the trumpets sound³ as they also sounded before Jericho, (Joshua, vi. 20,) overthrowing the strongholds of Satan. (2 Cor. x. 4.) May we awaken from sin at the sound of the Gospel, not delaying till the archangel's trump is blown. May we be illumined by this light, not walking in darkness, lest we be cast at last into the outer darkness, which no beams of mercy shall ever pierce.'

The Paris Breviary lauds hymn, by Santolius Victorinus,⁴ 'Captains of the saintly band' in Sir H. W. Baker's translation, 'Ye captains of a heavenly host' in I. Williams's, ought only to be used on the festivals of the *Twelve*, not, *e.g.*, on S. Barnabas' Day.

For Evangelists we have the Paris Breviary vespers and nocturns hymn,⁵ beautifully translated by the compilers of 'Hymns Ancient

¹ Eterna CHRISTI munera,
Apostolorum gloriam.

² Supreme, quales, Arbiter.

³ Compare Christian Year for Advent Sunday. ⁴ Cœlestis Aulæ Principes.

⁵ CHRISTI perennes nuntii.

and Modern,' 'Behold the messengers of CHRIST.' The version of Isaac Williams, 'CHRIST's everlasting messengers,' has some, though very small, similarity to theirs. The idea of the fourfold river of Eden as typical of the evangelists is worked out at some length in Adam of S. Victor's sequences, two of which¹ are imitated by Mr. Robert Campbell, of Skerrington, in the hymn 'Come, pure hearts, in sweetest measures.' Dr. Littledale's 'From hidden source arising,' would have been improved by the omission of the very prosaic stanzas assigning the four living creatures of Ezekiel's vision to the evangelists as their antitypes. Dr. Watts's 'How beauteous are their feet' may be used on the festivals of evangelists.

For Martyrs we have Neale's version 'Let our choir new anthems raise,' taken from S. Joseph of the Studium's, *τῶν ἱερῶν ἀθλοφόρων*. We have also several versions of S. Ambrose's two hymns. The first² (freely imitated in Robert Campbell's 'Ye servants of a martyred LORD') may be seen literally translated in Copeland's 'The unfading crowns by CHRIST bestowed,' a version utterly unfit for church use. The other Ambrosian hymn³ is well translated in Dr. Neale's 'O GOD, Thy soldiers' great Reward.' 'Blessed feasts of blessed Martyrs' is Dr. Neale's version of what he calls a 'very elegant sequence of German origin.'⁴ It is to be regretted that his translation has not reproduced much of the elegance of which he speaks, and the compilers of 'Hymns Ancient and Modern' have on the whole made the hymn still more offensive. 'For man the SAVIOUR shed,'⁵ is translated by the compilers of 'Hymns Ancient and Modern' from the Paris Breviary, where we also find 'Pugnate CHRISTI milites,' the original whence the Rev. J. H. Clark has translated 'Soldiers who are CHRIST's below.' Sir H. W. Baker's hymn, 'Oh, what, if we are CHRIST's,' may be appropriately used; or the Rev. W. Bright's 'SAVIOUR, while we dwell securely.' For saints not

¹ Jucundare, plebs fidelis.

² Æterna CHRISTI munera
Et Martyrum victorias.

³ DEUS Tuorum militum.

⁴ O beata beatorum.

⁵ 'Ex quo, Salus mortalium,' by J. B. Santeul.

martyrs may be sung, 'Not by the martyr's death alone,'¹ I. Williams's translation from the Paris Breviary. His first verse is borrowed by the compilers of 'Hymns Ancient and Modern.' 'O Shepherd of the sheep' is by Mr. V. S. C. Coles. For Virgins, Neale's translation from Ambrose, 'JESU, the virgins' crown, do Thou,'² may be used, or Mr. Coles's hymn 'O LAMB of GOD, Whose love Divine.' There is a hymn for Doctors, 'JESU, for the Beacon-light,' contributed by Sir H. W. Baker to the Appendix, which is very suitable for use on the black-letter days which commemorate SS. Jerome, Ambrose, and Augustine. It is difficult to imagine why the English calendar should be supposed to give opportunity for using such a hymn as that translated from Cardinal Sylvius,³ 'How blest the matron, who endured.' If we are to commemorate S. Perpetua, we certainly expect some reference to her martyrdom; while for S. Anne's Day we cannot use a hymn which omits all that is supposed to be known about her, and puts in what is certainly improbable, considering that it is applied to a Jewish matron.

The beautiful old Church Dedication Hymn, known to us in Dr. Neale's version, 'Blessed City, heavenly Salem,'⁴ has a remarkable change of subject at the seventh stanza, where it turns from celebrating the heavenly Jerusalem to a prayer of dedication. Hence Daniel, followed by Dr. Neale, considers the concluding stanzas as a later addition. The authorship of the hymn is not known. 'CHRIST is our Corner-stone' is a translation of the second part, 'Angulare, Fundamentum.' The Paris Breviary hymn⁵ by Guiet has been translated by Isaac Williams, 'O WORD of GOD above;';—only his first stanza is adopted by the compilers of 'Hymns Ancient and Modern.' Neale's hymn, 'O GOD, who lovest to abide,' somewhat resembles this. For laying the foundation of a church, Dr. Neale's 'O LORD of Hosts, Whose glory fills,' taken from his 'Hymns for Children,' may be used. Montgomery has many hymns for this occasion, the best being 'This stone to Thee in faith we lay.'

¹ Non partita solo sanguine.

² JESU, Corona virginum.

³ Fortem virili pectore.

⁴ Urbs beata Hirusalem.

⁵ PATRIS æterni Soboles coæva.

For choral festivals we have few hymns of the highest order. George Wither's quaint old hymn, 'Come, O come! in pious lays,' may be used. Baring Gould's two processional hymns, 'Now severed is Jordan,' and 'Onward, Christian soldiers,' are less beautiful than 'Much in sorrow, oft in woe,' Kirke White's fragment, completed by Miss Maitland. There has been recently composed for it a beautiful tune by Dr. Dykes. 'Brightly gleams our banner,' given anonymously in 'The People's Hymnal,' is by T. J. Potter. 'Rejoice, ye pure in heart' is by the Rev. E. H. Plumptre.



VI.

HYMNS ON THE SACRAMENTS, ON CONFIRMATION, ETC., FOR EMBER DAYS, ORDINATIONS, AND MISSIONS.

WE may perhaps feel some surprise that no place for the singing of anthem or hymn is formally appointed in our offices of Holy Communion and Holy Baptism. Custom has, however, long sanctioned the use of a hymn at the beginning of the former service, and also before the sermon or homily contained in it; and though this place for the second hymn is not without objections, it seems the most convenient for those churches where the choir is not present during the celebration. A baptismal hymn may be sung either before or after the office, or it might be introduced immediately after the reception into the congregation of the person newly baptized.

There was at the time when these articles first appeared, a strange and lamentable dearth of Eucharistic hymns in some of the best collections of Church hymns. There are only five in 'Hymns Ancient and Modern,'¹ seven in the enlarged S. P. C. K. Collection, one in the 'Hymnal for Use in the English Church,' one in 'Hymns and Introits.' Gratitude is due to the editor of *Lyra Eucharistica* for directing attention to this deficiency, and endeavouring to supply it. And since the above was written we have had the 'Appendix to Hymns Ancient and Modern,' with six Eucharistic hymns, and the new Appendix to the S. P. C. K. book, with three.

Two Greek writers of the eighth century—S. Andrew of Crete and S. John Damascene—have produced Eucharistic hymns very similar in their beginning, but otherwise quite different. The former² is, 'Oh, the Mystery, passing wonder,' in Dr. Neale's translation; the latter,³ 'CHRIST, we turn our eyes to Thee.' The mediæval hymns

¹ Of the books put forth as supplements to this hymnal, Mr. Baynes's contains ten Eucharistic hymns; Mr. Jellicoe's thirty-eight; Mr. Palmer's eight; Mr. Nicholson's three.

² Τὸ μέγα Μυστήριον.

³ Μέγα τὸ Μυστήριον.

of the Western Church, which have met with the widest acceptance, and which have been most often translated, are those of S. Thomas Aquinas. 'Now, my tongue, the mystery telling,' is translated from one of his hymns¹ by the compilers of 'Hymns Ancient and Modern.' We may be astonished to find a translation of it in the 'New Congregational [Nonconformist] Hymn Book.' It there begins, 'Sing, my tongue, the SAVIOUR'S Glory.' One stanza is omitted, and the expression of several lines is considerably weakened. Another of the same author's hymns,² 'Thee we adore, O hidden SAVIOUR, Thee,' has been admirably adapted for English use by J. R. Woodford. There is a curious alteration in some hymn-books of the last stanza, the two concluding lines of which should run thus :—

' To gaze on Thee unveiled, and see Thy Face,—
The vision of Thy Glory and Thy Grace.'

Neale's version, 'Humbly I adore Thee, hidden DEITY,' and Caswall's translation, 'O GODHEAD hid, devoutly I adore Thee,' are more literal, but less suitable as English hymns. S. Thomas's vesper hymn on the Eucharist³ is not very happily rendered by Mr. Chambers, 'Let this our solemn Feast.' 'The WORD descending from above' is Caswall's translation from another⁴ of S. Thomas's hymns. His longest and most elaborate sequence,⁵ 'Laud, O Sion, thy Salvation,' can hardly be adapted for use in our services. From the last two stanzas are taken Sir H. W. Baker's version, 'Lo! the Angels' food is given,' which first appeared in the introits to 'Hymns Ancient and Modern.' Here also, until they transferred it to the Appendix, the compilers gave the hymn 'The heavenly WORD proceeding forth,' from S. Thomas's 'VERBUM Supernum prodiens.' They have based their translation on that of Neale. Gerard Moultrie has admirably rendered the prayer of the cherubic hymn in the

¹ Pange, lingua, gloriosi.

² Adoro Te devote, latens DEITAS.

³ Sacris solemnibus juncta sint gaudia.

⁴ VERBUM Supernum prodiens.

⁵ 'Lauda, Syon, Salvatorem,'—the part used as a hymn begins 'Ecce Panis Angelorum.'

Liturgy of S. James, 'Let all mortal flesh keep silence.'¹ Neale's hymn, 'Draw nigh, and take the Body of the Lord,' is translated from a Bangor antiphonary; the original² is at least as old as the seventh century. The Canterbury Hymnal gives a beautiful translation from an ancient anthem,³ 'O Bread to pilgrims given,' also translated in 'O Food that weary pilgrims love,' by the compilers of 'Hymns Ancient and Modern.' A sixteenth-century sequence,⁴ translated by A. M. Morgan, 'The sun that lights this happy day,' deserves to be better known, as do also two other hymns by the same translator, 'CHRIST sits at His Own Board,'⁵ and 'Hail! Flesh of CHRIST the Regal.'⁶ A selection from one of S. Bernard's long hymns⁷ appears in Ray Palmer's translation, 'JESUS, Thou Joy of loving hearts,' as an Eucharistic hymn.

The German hymns on the Holy Communion seem mostly adapted rather for private meditation than for church use. Miss Winkworth's translations from Kern,⁸ 'Oh, how could I forget, Him;' from Tersteegen,⁹ 'JESUS, Whom Thy Church doth own;' and from Rist,¹⁰ 'O living Bread from Heaven;' are examples of this. On the other hand, Rambach's eucharistic hymn,¹¹ 'O LORD, Who on that last sad eve,' in Miss Cox's translation, is well suited for public worship, though too long to be used without curtailment. From the Italian of S. Alphonso is translated R. A. Coffin's beautiful hymn, 'When the loving Shepherd.'¹²

Our most popular and very beautiful hymn, 'My God, and is Thy Table spread,' is by the Nonconformist preacher, Philip Doddridge. It is very curious to notice how its assertion of sacramental doctrine has been strong enough to offend some Church of England compilers. In Hall's Collection, verse 2 stands thus:—

¹ Συνησάτω πᾶσα σὰρξ ἡσυχάζειν.

³ O Esca viatorum.

⁵ Recolamus sacram Cœnam.

⁷ 'JESU, Dulcedo Cordium,' from 'JESU, dulcis memoria.' The authorship is disputed.

⁸ Wie könnt ich Sein vergessen.

¹⁰ Wie wohl hast Du gelabet.

² Sancti, venite, Corpus CHRISTI sumite.

⁴ Hodienæ Lux diei.

⁶ Ave! Caro CHRISTI Regis.

⁹ Jesu der Du bist alleine.

¹¹ Mein Jesu, der Du vor dem Scheiten.

¹² Partendo dal Mondo, l'amante Pastore.

‘ Hail, sacred feast, which JESUS makes ;
Memorial of His Flesh and Blood !
 Blest, who with lively faith partakes
 That sacred cup, that heavenly food.’

John Wesley’s sacramental hymn, ‘ All hail, Redeemer of mankind,’ asserts plainly the sacrifice of the altar, and evidently implies a daily Celebration. Charles Wesley’s hymn, ‘ Victim Divine, Thy grace we claim,’ ends with the following stanza :—

‘ We need not now go up to heaven,
 To bring the long-sought SAVIOUR down ;
 Thou art to all already given,
 Thou dost even now Thy Banquet crown :
 To every faithful soul appear,
 And show Thy real Presence here.’

To Josiah Conder, a Nonconformist minister, we owe the hymn, ‘ Bread of Heaven, on Thee I feed.’ The beautiful lines beginning ‘ O God unseen, yet ever near,’ were contributed to Hall’s collection by Edward Osler, a layman of the Church of England. James Montgomery has left two Eucharistic hymns, one of which, ‘ According to Thy gracious Word,’ has attained great popularity. Dr. Neale has a beautiful hymn for the Sunday evening after Communion, ‘ O JESU, once for sinners slain.’ Dr. Wordsworth’s ‘ SON of GOD, Incarnate Word,’ is too long. In his other hymn, ‘ The waters were Thy path,’ there is very poetically brought out a comparison between our LORD’s unexpected Presence at Capernaum and His Presence in the Holy Communion. Heber’s ‘ Bread of the world, in mercy broken,’ though beautiful, is somewhat short, and its peculiar metre makes it difficult to lengthen it by the addition of a doxology. Of Bonar’s two hymns, ‘ True Bread of Life, in pitying mercy given,’ and ‘ Here, O my LORD, I see Thee face to face,’ the latter has more depth, but the former is perhaps the more widely known, ‘ LAMB of GOD, Whose dying Love’ is re-cast, and greatly changed from Charles Wesley’s ‘ LAMB of GOD, Whose bleeding Love.’ Mrs. Alexander’s glorious poems on the Eucharist, ‘ O JESU, bruised and wounded more, and ‘ He cometh,—on yon hallowed Board,’ could scarcely have been intended for public worship ; but they are admirably fitted

for meditation during any pause in the Service before receiving. R. H. Baynes's 'JESU, to Thy Table led,' and 'Great Shepherd of Thy ransomed flock,' may deservedly be placed in a very high rank as ante-Communion hymns, as may also 'LORD, when before Thy Throne we meet,' a hymn contributed in January, 1838, to the Church of England Magazine, by the Rev. Tressilian George Nicholas. Of Faber's two best-known Eucharistic hymns, 'JESU! my LORD, my GOD, my All!' ¹ and 'JESU, gentlest SAVIOUR!' the latter alone is adapted for English use. Sir Archibald Edmonstone's 'This is My Body, take and eat,' and Mrs. Charles's 'No Gospel like this feast,' must be noticed. The Rev. R. Brown Borthwick has written some lines not without merit, 'Come, O JESU, to Thy Table.' 'Once, only once, and once for all' is by Dr. Bright; 'Alleluia, sing to JESUS' by W. Chatterton Dix. Dean Alford's 'Lo, the Feast is spread to-day,' is rather a remonstrance with non-communicants than a hymn for communicants. Dr. Irons's 'O SAVIOUR, now at GOD's Right Hand,' and L. Tuttielt's 'When sink our hearts in famine sore,' deserve to find a place in our hymnals. For the Communion of the Sick, a beautiful hymn by Miss Caroline M. Noel may be placed in the sufferer's hands. It will be found in her little book, 'The Name of JESUS, and Other Verses for the Sick and Lonely,' and begins thus:—

'SÁVIOUR, above all heavens ascended high,
With Angels and Archangels waiting nigh,
Yet still a wounded LAMB upon the Throne,
Still with a human Heart, remembering Thine Own.'

As a processional hymn before a Celebration, J. W. Hewett's 'In the Name of GOD the Father' may be used. For a Celebration at sea, may be used a hymn by W. C. Dix, given in his 'Altar Songs.' It begins:—

'Thou Who of old didst hush the storm,
And bid the tempest cease,
We pray Thee, in this awful hour,
To shed on us Thy peace.'

¹ This hymn must be distinguished from No. 178 in 'Hymns Ancient and Modern,' which begins similarly, but is the composition of Rev. Henry Collins, having been taken from his 'Hymns for Missions.'

For Holy Baptism, most of our well-known hymns are from modern sources. It may be interesting to compare two translations of Benjamin Schmolck's baptismal hymn :¹—

' JESUS, LORD, Thy servants see,
Yielding here obedience willing ;
Lo ! this infant comes to Thee,
Thus Thy mandate blest fulfilling :
'Tis for such, Thyself declarest,
Thou the Kingdom now preparest.

' Loudly sounds Thy warning plain,
Us with holy fear imbuing—
" He must here be born again,
Heart and mind and life renewing,
Born of water and the Spirit,
Who My Kingdom will inherit." '

Frances Elizabeth Cox.

' Blessèd JESUS, here we stand,
Met to do as Thou hast spoken,
And this child, at Thy command,
Now we bring to Thee, in token
That to CHRIST it here is given,
For of such shall be His Heaven.

' Yes, Thy warning Voice is plain,
And we fain would keep it duly—
" He who is not born again,
Heart and life renewing truly,
Born of water and the SPIRIT,
Will My Kingdom ne'er inherit." '

Catherine Winkworth.

Miss Winkworth's version of a hymn by Albert Knapp,² ' O FATHER-Heart, Who hast created all,' is much better known than ' Thy parents' arms now yield thee,'³ her other translation from the same author. The latter is addressed, like Dean Alford's, ' In token that thou shalt not fear,' to the infant baptized ;—thus departing from the rule, on which some compilers insist, that hymns should be addressed

¹ Liebster Jesu, hier sind wir.

² O Vaterherz, das Erd' und Himmel schuf.

³ Aus deiner Eltern Armen.

to GOD. Another of Miss Winkworth's translations, from a hymn by Rambach,¹ 'I am baptized into Thy Name,' is more suitable for Confirmation or for Adult Baptism. 'Glad sight! The holy Church,' is the Rev. F. Pott's imitation from a Syriac hymn,² and well deserves a place in every Church-of-England hymnal. 'With CHRIST we share a mystic grave' is by Dr. Neale. 'Lamb of GOD for sinners slain' is by James Russell Woodford. Two hymns for Adult Baptism by Charles Wesley have been given in the Sarum Hymnal. Their merits are rather doctrinal than poetical. They begin 'Come FATHER, SON, and HOLY GHOST,' and 'FATHER, SON, and HOLY GHOST.' We owe to Sir Henry Baker 'Tis done;—that new and heavenly birth,' one of our most beautiful post-baptismal hymns. For the conclusion of the Service, L. Tuttiert's 'Now our work of love is done,' and Hewett's 'JESU! now Thy new-made soldier,' may also be used. 'SAVIOUR, Who Thy flock art feeding,' by W. A. Muhlenberg (1836,) and J. Moultrie's 'O Guide of faithful Israel,' are intercessions for those to be baptized. J. G. Deck's hymn, 'Around Thy grave, LORD JESUS,' is apparently meant to be sung by adults immediately before or after receiving Baptism.

For Confirmation, the compilers of 'Hymns Ancient and Modern,' have given a translation of their own from 'Veni, Creator SPIRITUS.' Wesley's 'Soldiers of CHRIST! arise,' or Hewett's 'To Thy blest courts, great GOD and King,' may be sung before the service; Caswall's 'Look in pity, LORD of Glory,' Chope's 'SPIRIT of Wisdom, guide Thine Own,' Wordsworth's 'O GOD, in Whose all-searching Eye,' or the Rev. W. Bright's 'Behold us, LORD, before Thee met,' may be used before the laying on of hands; and after it, Dr. Neale's 'Blessed SAVIOUR, Who hast taught me,' or Wordsworth's 'Our hearts and voices let us raise,' may be sung by the newly confirmed; or Pott's 'Up, soldiers of the SAVIOUR'S Cross,' an exhortation to them by the congregation, may conclude the service. 'My GOD, accept my heart this day' is by Matthew Bridges. Cotterill's 'Look down

¹ Ich bin getauft auf Deinen Namen.

² The original may be seen, with a Latin Prose translation, in Daniel's Thesaurus, vol. iii., page 226.

O LORD! and on our youth,' may be sung on the Sunday before a Confirmation; and Doddridge's 'O happy day, that fixed my choice,' seems adapted to the Sunday after.

Our Wedding hymns are not very numerous. 'Rise high, ye notes, a glad ovation,'¹ Miss Cox's translation from an anonymous hymn, is well suited for use before the service. George Wither's hymn for 'those who purpose a contract of marriage,' is so exceedingly quaint, that a brief specimen must be given:—

' We see no contradicting cause
But that we may be joined,
Without infringement of the laws
Whereby we are confined.'

Another of his hymns, however, 'To grace, O LORD, a marriage feast,' is very beautiful, and might be used with little or no alteration. Charles Wesley's marriage hymn, 'Thou GOD of Truth and Love,' is one of his best. But the noblest song of praise for the wedding-day which we possess is Keble's, 'The Voice that breathed o'er Eden.' There is indeed scarcely any hymn equal to it in comprehensiveness:—its retrospect stretches back to the union of our first parents; its prospect extends to the Marriage Supper of the LAMB. Sir H. W. Baker's hymn, 'How welcome was the call,' may be sung after the Service, or Collyer's shorter and somewhat abrupt hymn, 'Deign this union to approve.' Bishop Wordsworth's marriage hymn begins 'How blest are hearts which CHRIST the LORD.'

The introduction of a hymn into the Funeral Service may often be of great comfort to the mourners; but though we may strongly recommend its use, great care must be exercised that the sanctity of sorrow should have even its prejudices respected. When the corpse is leaving the church, some short and appropriate hymn may be sung; such as 'CHRIST will gather in His Own,'² Miss Winkworth's translation from Zinzendorf and Gregor, or some stanzas from her version from Michael Weiss, 'Now lay we calmly in the grave,'³ or Caswall's 'Days and moments quickly flying.' The sentences at the grave

¹ Erhebt euch, frohe Jubellieder.

² Aller Gläub'gen Sammelplatz.

³ Nun laß't uns den Leib begraben.

(except the first, taken from Job xiv. 1, 2) are from a hymn of the tenth century by Notker,¹ popularly known in Germany through Luther's translation,² which Miss Winkworth has rendered into English, 'In the midst of life behold.' Dr. Watts's Ninetieth Psalm, 'Our GOD! our Help in ages past,' or Wesley's 'Come, let us join our friends above,' from which 'Let saints on earth in concert sing' is taken, may be used in the service; but perhaps the most appropriate hymn is Milman's 'When our heads are bowed with woe.' Dr. Bonar's 'A few more years shall roll' is also suitable. 'Cease, ye tearful mourners,'³ is a translation by Caswall from Prudentius, and, like Notker's hymn, a great favourite in Germany, where Nicholas Hermann's translation of it was long sung at every funeral. Monsell's 'Soon and for ever,' and J. F. Bode's 'O death, the change of earthly things,' though beautiful in their way, are not suitable for introduction into a service where the chief aim should be to tranquilize the feelings, rather than to excite them. Nor can such special intercessions for the rest of the departed one as G. Moultrie's 'Brother, now thy toils are o'er,' be sung without some risk of offence to surviving friends, or, on the other hand, of encouraging in them an exaggerated idea of the power of prayer to affect the condition of the departed. For the funeral of an infant, Dr. Irons's hymn, 'Oh, who are they, so pure and bright,' may be used, or Miss Winkworth's 'Tender Shepherd, Thou hast stilled,' translated from Wilhelm Meinhold.⁴ In the second line of this hymn there is a somewhat daring alteration in 'Hymns Ancient and Modern,' 'brief' for 'long.' As funeral hymns adapted rather to meditation than to song, we may instance Toplady's 'Deathless principle, arise;' C. Wesley's 'Happy soul! thy days are ended;' John Newton's 'Oft as the bell, with solemn toll,' and 'In vain my fancy strives to paint;' Heber's 'Thou art gone to the grave, but we will not deplore thee;' and Milman's 'Brother, thou art gone before us.' Pope's Ode of the Dying Christian to his Soul, 'Vital spark of heavenly flame,' was certainly written for music, but can hardly be called a hymn. It is

¹ Mediâ in vitâ in morte sumus.

² Mitten wir in Leben sind.

³ Jam mœsta quiesce querela.

⁴ Guter Herr, Du hast gestillt.

partly imitated from the verses composed by the dying emperor Hadrian.

On behalf of those at sea, Mr. Whiting's beautiful hymn, 'Eternal FATHER! strong to save,' may be sung, or Littledale's hymn in 'The People's Hymnal,' 'O GOD, Who metest in Thine Hand.' Those at sea may use Wordsworth's sailor's hymn, 'The Ark of GOD in safety rode,' or stanzas selected from it;—or Keble's Morning and Evening Hymns for those at Sea may be found useful. G. Thring's 'The ocean hath no danger,' is too much confused in idea, and too much involved in expression, to be recommended. Montgomery's thanksgiving for deliverance from perils on the sea, 'They that toil upon the deep,' falls far below its author's average merit.

For Ember Days our hymns are mostly modern. One of Dr. Neale's 'Hymns for Children,' that for Ascension Day, 'Now to our SAVIOUR let us raise,' has been adapted as an ember hymn by the omission of the first stanza. In the altered form it begins 'CHRIST is gone up: yet ere He passed.' In the second series of these hymns four ember hymns are given. From that for Lent, 'O GOD, we raise our hearts to Thee,' the well-known hymn, 'The earth, O LORD, is one *great* field,' is taken. 'Pour out Thy SPIRIT from on high,' is by James Montgomery. 'O Guardian of the Church Divine,' is a compilation from several hymns, which owes its present shape to the Rev. T. Chamberlain. Littledale's 'Set upon Sion's wall' varies in its accentuation so much, that it must be difficult to sing it throughout to the same tune. 'O Thou Who makest souls to shine,' is a beautiful hymn by Bishop Armstrong.

The hymn in the Ordination Service is given in two forms in our Prayer-Book. The C. M. version appears, with a few trifling variations, in Sternhold and Hopkins's Supplement. This hymn has already been noticed among the hymns for Whitsun-Day. The last six stanzas of Wordsworth's 'O LORD, Who in Thy Love Divine' may be used if an additional hymn is required. For the Consecration of a Bishop, a more striking and appropriate hymn than Charles Wesley's 'Prayer for the Bishops' would be hard to find. It begins 'Draw near, O SON of GOD, draw near.'

For Home Missions may be recommended a small book, 'Hymns

for Missions, etc.,’ edited by the Rev. H. Collins. ‘I was wandering and weary,’ by the Rev. F. W. Faber, and Bonar’s ‘I was a wandering sheep,’¹ treat the recovery of the straying more successfully than Littledale’s ‘JESU, most loving One,’ a translation from ‘JESU dulcis-sime! e Throno Gloriæ.’ Several of Bonar’s hymns have some fitness for use in English Missions;—‘I lay my sins on JESUS,’ and ‘I heard the Voice of JESUS say,’ may be given as examples. Miss Ada Cambridge’s ‘Light of the world! O shine on us,’ is especially beautiful. Faber’s ‘O come to the merciful SAVIOUR that calls you,’ is an earnest exhortation to repentance and confession, an invitation more gently urged in ‘Sweet is the SPIRIT’S strain,’ a hymn given without name by Mr. Jellicoe in his Supplemental Collection.

In behalf of Foreign Missions, Bishop Heber’s hymn, ‘From Greenland’s icy mountains,’ is the best known. It was written at Hodnet, in 1820. The alteration of ‘Ceylon’ into ‘Java’ in the second line of the second stanza seems to have been made by Heber himself while in India. Watts’s Seventy-second Psalm, ‘JESUS shall reign where’er the sun,’ and Marriott’s ‘Thou, Whose Almighty Word,’ are deservedly popular. From America we have Bishop Doane’s ‘Fling out the banner! let it float,’ and A. C. Cox’s ‘Saviour, sprinkle many nations.’ ‘Spread, O spread, thou mighty Word,’² is Miss C. Winkworth’s translation from Bahnmaier, poorly rendered in Miss Cox’s ‘Far and near, Almighty Word.’ Archdeacon Churton’s version of Psalm lxvii, ‘GOD of Grace, O let Thy Light,’ is given in ‘Hymns Ancient and Modern’ as a missionary hymn. ‘Almighty GOD, Whose only Son,’ was written by Sir H. W. Baker for the Appendix. Of James Montgomery’s missionary hymns, ‘O SPIRIT of the Living GOD,’ ‘Sow in the morn thy seed,’ and ‘Fall down, ye nations, and adore,’ are perhaps the best, (except his Seventy-second Psalm, already noticed as an Epiphany hymn.) ‘LORD, a Saviour’s Love displaying,’ by Ernest Hawkins; ‘Souls in heathen darkness lying,’ by Mrs. Alexander; ‘O GOD, from Thee alone,’ by R. K. Greville; and W. Shrubsole’s ‘Arm of the LORD!

¹Founded partly on ‘Arte mirâ, miro consilio.’

²Walte, walte naß’ unt fern.

awake, awake !' must be mentioned. Cotterill's 'O'er the realms of pagan darkness,' seems to have borrowed its first lines from W. Williams's 'O'er the gloomy hills of darkness.' Watts's 'How beautiful are their feet,' Montgomery's 'Hark, the song of Jubilee,' and E. Perronet's 'All hail the power of JESU's Name,' may be sung as missionary hymns ; or stanzas may be selected from 'The Banner of the Cross,' by Dr. Wordsworth. For missions to the Jews, Lyte's paraphrase of Psalm xiv. 7, (B. V.) 'Oh, that the LORD's Salvation,' or Joyce's 'Oh, why should Israel's sons, once blessed,' may be used. Kelly's 'On the mountain's top appearing,' and Sir Edward Denny's 'O Zion, when thy SAVIOUR came,' are also appropriate.



VII.

HYMNS FOR CHILDREN. HYMNS FOR TIMES OF TROUBLE AND THANKSGIVING.

THE plan of these articles was stated at the outset as a following of the order observed in our Book of Common Prayer. Now, our Church has thought fit to assign a prominent place in her public service to the catechizing of children, and has incorporated the Catechism with her Occasional Offices. I have, however, ventured to defer till now considering the hymns which correspond with the Catechism, because children's hymns seem to me too important to be dismissed with a brief notice.

'Hymns,' writes the Rev. E. Monro,¹ 'are peculiarly the voice and expression of childhood. Many a truth has sunk into a child's heart [by their means] which would otherwise have lain cold and barren on its surface. Hymns become the means of conveying them to the inmost soul, and half a child's conscious Christianity often consists in its hymns. We cannot be too careful in selecting them for children, and in storing their minds with them when young.'

The best plan of a child's hymn-book would seem to be one which should treat in turn the subjects of the Catechism. If the doctrinal usefulness of such a book is to be systematic, and not merely occasional and accidental, it must evidently follow closely in the track of that dogmatic teaching which it is intended to impress and enforce. The best writer of a child's hymn-book would be one whose poetical genius has been early developed, and whose sympathies with a child's ways of speaking and thinking have been brought out strongly by circumstances and opportunities. Others may write hymns *about* children, but can scarcely ever succeed in writing hymns *for* them. I must beg leave to illustrate the causes of success by the instance of a lady whose 'Hymns for Little Children' are with-

¹ 'Parochial Work,' p. III. (Second Edition.)

out question the most successful poetical exposition of the Church Catechism that has been ever put forth. It will, I am sure, be most interesting to all true lovers of hymns to know how very early this authoress gave proof of her powers of versification. It was a custom of her father's to receive into a box in his study, called 'The Budget,' contributions composed by all his children, as soon as they could write. The contents were read with criticisms every Saturday evening. The handwriting was to be disguised, but no disguise could conceal from her father and mother that their daughter 'Fanny' was born a poetess. One day, whilst she was with a cousin on a visit to the Marquis of Abercorn, some one in the house found one of her poems, and, suppressing the name, sent it up to Lord Abercorn, only stating that it was written by a child of eleven. The marquis, whose literary judgment was in constant request, received the poem while the authoress was in the room, and rather hastily pushed it away to a friend on the other side of the table, asking him to look at it. The friend was much struck by it; and Lord Abercorn reading it over with him, they agreed that it could never have been written by so young a child. 'But,' said Lord Abercorn, 'let Fanny take it to her mother when she goes home. Her mother will know pretty well whether it is likely that a child could write that poem.' Accordingly 'Fanny' was made the bearer of her own composition to her mother, and, on her reaching home, the authorship was of course at once revealed.

More than twenty years ago, the Rev. J. Keble wrote, concerning Mrs. Alexander's 'Hymns for Little Children,'—'[I] think and hope . . . that they will win a high place for themselves in the estimation of all who know how to value true poetry and primitive devotion.' The sale of more than three hundred thousand copies has justified the very high opinion then given. The book consists of forty-one hymns, of which fourteen are on the Creed, nine on the LORD's Prayer, and ten on the Commandments. As instances of the admirable way in which doctrines are brought within the comprehension of children, see the hymn on the Incarnation, 'Once in Royal David's city,' or the second of those on the Holy Catholic Church, 'The faithful men of every land.' For the practi-

cal application of precepts which a false delicacy too often ignores in the instruction of children, see the hymns, 'We were washed in holy water,' and 'I love the little snowdrop flower.' The arguments and illustrations are all not only such as children can be made to understand, but such as they naturally use. To country children especially, the flowers, the birds, the flocks, form the natural poetry of life; and no book will attract them so surely, or fix itself so deeply in their love, as one which presents a counterpart of out-door things, and brings them to bear upon their daily duties, and upon that life *within them* which is ever becoming more and more *conscious*. It is very much to be regretted that the engravings of Messrs. Dalziel in the large edition are in no sense explanatory of the text, and are, with few exceptions, peculiarly unsuited to children. Seven of the hymns are in a metre scarcely to be found elsewhere. The following stanza may be taken as a specimen:—

'If we may turn and cling to Him,
Before Whose Face the angels fall,
Sure we must give Him our whole hearts,
And love Him best of all.'

The argument in these lines I have known quoted, and applied to his own conduct, by a child six years old. For village schools these hymns, properly explained, are invaluable, and it is a pity that there is not a still cheaper edition for their use. The 'Hymns Descriptive and Devotional' are not nearly so easy, though there are many of them much more suitable in language and in metre than the first morning hymn, 'Once again the radiant morning,' or the first evening hymn, 'Twas at evening when the voice of greeting.' The 'Moral Songs' of the same authoress are excellent; the 'Narrative Hymns for Village Schools' are very good, but suffer somewhat by comparison with the 'Hymns for Little Children,' the ideas of which are made to do duty a second time in the Narrative Hymns. Hymns 361, 362, and 363 in the 'Appendix to Hymns Ancient and Modern' are by Mrs. Alexander.

Isaac Williams attempted with no very great success to present the Paris Breviary hymns in a translation suited for children's use.

He entitled his book ‘Ancient Hymns for Children;’ but we must remember that few of the Latin hymns there translated are older than the seventeenth century. The ‘Child’s Christian Year,’ published in 1841, with a preface by Keble, contains about thirty hymns by Isaac Williams, mostly translations, and nearly as many by Joseph Anstice. We find there Keble’s earliest hymn, ‘Our GOD in glory sits on high,’ given for the First Sunday after Easter. The hymn for Christmas Day there given was written by the youngest daughter of the Dean of Winchester, who died aged fourteen.

‘Think on the mercy of our GOD,
Our great REDEEMER’s Love;
How the dim waste of earth He trod,
And left His Throne above!
And all, frail man, His foe, to save,
And show him hopes beyond the grave.

‘He came not in a warrior’s path,
With mighty armies strong;
He came not as a GOD in wrath
Avenging Judah’s wrong:—
To preach on earth His FATHER’s Word,
A little Child, came CHRIST the LORD.

‘Glad was our SAVIOUR’s natal morn,
Angels rejoiced in Heaven
That “unto us a CHILD is born,
To us a SON is given;”
And Angels left their home on high
To tell of CHRIST’s Nativity.’

Miss E. Wigglesworth is the author of ‘Verses for the Christian Year,’—a child’s book of poetry of high average merit, though wanting in originality, and sometimes in appropriateness to the festivals for which hymns are given. Those for the Sundays of Advent, especially ‘Thrice Blessed Word of GOD,’ are good, as is also, ‘FATHER, I my robes would keep,’ the poem assigned to S. Bartholomew’s Day.

In very strong contrast with the latter efforts to provide suitable hymns for children appear Dr. Watts’s ‘Divine and Moral Songs.’

Scarcely anything can be more injurious to a child of lively imagination than the constant contemplation of horrible things, the oft-recurring pictures of hell, and of sudden death as a punishment to children's sins. Probably no *croquemitaine* of the nursery ever did half the harm that has been wrought in children's minds by such lines as these :—

‘ GOD quickly stopped their wicked breath,
And sent two raging bears,
That tore them limb from limb to death,
With blood, and groans, and tears.’

Most of the hymns seem to be specially adapted to very naughty children, living in very bad company. The hymns for Sunday evening, ‘ LORD, how delightful ’tis to see,’ and the ‘ General Song of Praise to GOD,’ beginning ‘ How glorious is our Heavenly King,’ are perhaps the best. Dr. Watts is sometimes completely a slave to the exigencies of rhyme in his children's hymns, and still more so in the ‘ Moral Songs.’ Hence the picture of the ‘ madman’ who ‘ will fling about fire, And tell you “ ’Tis all but in sport,” ’ is dragged in, and the rose is called ‘ the glory of *April* and *May*.’

An infinite improvement upon Dr. Watts's ‘ Divine and Moral Songs ’ were the ‘ Hymns for Infant Minds,’ first published by Ann and Jane Taylor about sixty years ago. Ann, the surviving sister, afterward became the wife of Mr. Joseph Gilbert. To her are due the well-known lines beginning ‘ I thank the goodness and the grace.’ There are some scattered touches in these hymns, which seem to have been derived from the grand scenery of North Devon and Cornwall, among which the writers of them spent many years. A few of the hymns are somewhat deficient in simplicity of *language*, *e.g.*, that entitled ‘ The Hay Fields.’ But the *ideas* are almost always simple, and tolerably natural to children's minds. The hymn of confession, ‘ LORD, I confess before Thy Face,’ that of encouragement, ‘ GOD is so good that He will hear,’ and that on attending public worship, ‘ When to the House of GOD we go,’ are especially good : indeed, the last approaches very nearly to the excellencies of Mrs. Alexander. An apologetic foot-note has been inserted in re

cent editions concerning the use of the word 'Sabbath' in the sense of 'LORD's Day.' The two hymns on pride were greatly admired by Archbishop Whately as one of the best practical descriptions of Christian humility and its opposite; but there is something rather unfair in the first, 'The way to find out Pride.' After directing a minute self-examination, the hymn boldly asserts that of the forms of pride enumerated—

' Some one will suit you, as you go,
And force your heart to tell you so :
But if they all should be denied,
Then you're too proud to own your pride.'

The *Lyra Innocentium* of Keble is rather a volume of poetry for parents than of hymns for children. Childish comprehension will, however, enter into the spirit of such lines as 'The Gleaners,' 'The Boy with the Five Loaves,' and 'The Walk to Church.' The vespers and compline poems for Christmas, that for Easter Eve, and the 'Redbreast in Church,' are also suitable pieces for children.

Elizabeth Strafford's 'Hymns for the Collects' are on the whole good and poetical, especially that for the Sunday after Ascension-Day, 'Beyond the star-lit sky.' Dr. Neale's 'Hymns for Children,' in three series, have supplied some hymns for general church use. Most of them are very beautiful: we may especially notice the Sunday evening hymn, 'The Apostles were assembled,' that for Thursday evening, 'Thou art gone up, O LORD, on high,' the five hymns for various hours of the day, and that for the Holy Innocents, 'Let children, LORD, Thy Presence seek.' These are all in the *first* series; the *second* is for older children; and the *third* series supplements the other two. We have not among these hymns the very curious lines by Dr. Neale, transcribed into 'The People's Hymnal,' which begin 'Christian children hear me,'¹ and of which the rhymes are in some instances even more unsuitable than in

' How elect your
Architecture !'

These originally appeared in 'The Churchman's Companion' where they are even more painfully ludicrous than in the version found in 'The People's Hymnal.'

and have not, as that couplet has, the excuse of being cramped by a Latin metre.

Dr. Littledale's Eucharistic hymn for children, 'I worship Thee LORD JESU,' exacts an adoration of the outward Elements of the LORD's Supper, scarcely suitable for a child. 'Come unto Me, ye weary,' by W. C. Dix, is beautiful ; as are also Montgomery's 'Glory to the FATHER give,' and Prynne's 'JESU, meek and gentle.' The following lines were contributed to 'The People's Hymnal' by a little boy only ten years old :—

'O GOD, bow down Thine Ear to earth,
And hear Thy children's cry,
And fill our weak and throbbing hearts
With blessings from on high.

'Forsake us not, O loving LORD,
But hear us while we pray ;
And, JESU, when at last we die,
Wipe all our tears away.

'O JESU, there is naught to fear,
If Thou Thy blessing give ;
Keep us from every danger free,
And guard us, while we live.

'Give us a heart to love Thee, LORD,
And Thine Almighty SON,
And may we love the HOLY GHOST,
While this short life we run. Amen.'

'Now the day is over' is a successful hymn for a child by the Rev. S. Baring Gould. F. T. Palgrave's 'Little Child's Hymn for Night and Morning,' beginning 'Thou that once, on mother's knee,' is rendered almost absurd by its endeavours to be simple and child-like. W. W. How's 'LORD, Thy children guide and keep,' ends every stanza with a couplet from which two lines of Mr. Dix's Epiphany hymn seem to be taken :—

'Holy JESU, day by day
Lead us in the narrow way.'

'Come sing with holy gladness,' is by J. J. Daniell. 'Seeing I

am JESU's lamb,'¹ is Miss Winkworth's translation from Luise H. von Haym. 'There's a Friend for little children,' given anonymously in 'The People's Hymnal,' is by Albert Midlane. 'There is a happy land,' is by Andrew Young; 'When, His salvation bringing,' by Joshua King; 'Star of morn and even,' by F. T. Palgrave. The Rev. E. H. Plumptre wrote the beautiful hymn, 'O Light, Whose beams illumine all.' Sir H. W. Baker's hymn, 'LORD JESUS, GOD and Man,' begins somewhat like Faber's 'O JESU, GOD and Man,' but the similarity extends little further than the first two lines. 'O Holy LORD, content to *dwell*,' is given almost *unaltered*² from How in 'Hymns Ancient and Modern.' 'Here we suffer grief and pain,'³ is by Thomas Bilby; 'Blessed FATHER! great Creator!' by John Cawood; 'Children of the Heavenly King,' is by John Cennick. Mrs. Hemans's 'Child, amidst the flowers at play,' is scarcely a hymn. Benjamin Gough's address to an afflicted child, 'Gentlest lamb of JESU's fold,' is exceedingly good. Gottfried Hoffman's lines to a dying child, 'Depart, my child! the LORD thy spirit calls,'⁴ will be found in Miss Borthwick's 'Hymns from the Land of Luther.' 'I think, when I read that sweet story of old,' was written by Mrs. Samuel Luke, then Miss Jemima Thompson, in 1841. Several of Anne Shepherd's 'Hymns Adapted to the Comprehension of Young Minds' are good, in spite of a certain flippancy in style, and sometimes in metre:—'GOD has a family on earth,' is perhaps the best. Charles Wesley's 'Gentle JESUS, meek and mild,' is deservedly well known. 'Gracious SAVIOUR, gentle Shepherd,' is also Charles Wesley's, varied slightly by Keble. 'Thy Cross, O LORD, the holy sign,' is from the Rev. Hugh Stowell, almost unaltered. Dr. Wordsworth has an excellent children's hymn, 'Heavenly FATHER, send Thy blessing.' The Rev. John Moultrie (father of the Rev. Gerard Moultrie, author of 'Hymns and Lyrics,') has written several good hymns for children: 'O LORD, a wondrous story,' is his. 'JESUS,

¹ Weil ich Jesu Schäflein bin.

² The version in 'The Book of Praise,' 'content to *live*,' is an alteration from Mr. How, made without his consent.

Perhaps imitated from Wird das nicht Freude seyn? by H. C. von Schweinitz.

⁴ Zersch-kin, mein Kind.

tender Shepherd, hear me,' is by M. L. Duncan. 'The Children's Home Hymn Book,' edited by Erskine Clarke, contains some beautiful hymns. The 'Hymns for Infant Children,' published by Masters, are not always perfectly poetical, but are good in their way. Sometimes they borrow from Mrs. Alexander, sometimes from Ken; *e.g.*—

'Christian child, awake ! arise !
Though thy heavy limbs are loth ;
Pay thy morning sacrifice
By a conquest over sloth !'

Sometimes they are indeed original; *e.g.*—

'Waste not precious time in dressing ;
Be alert, alive, awake.'

For times of trouble, Miss Winkworth's rendering from Paul Eber¹ may be used, 'When in the hour of utmost need,' or Cowper's 'GOD of my life, to Thee I call.' Sir Robert Grant's 'When gathering clouds around I view,' is better suited for private use, as is also the case with most of Miss C. M. Noel's hymns. In times of war, Sir H. W. Baker's 'O GOD of Love, O King of Peace,' may be sung, or 'Give us Thy blessed peace, GOD of all Might,'² a translation from C. B. Garve in 'Hymns from the Land of Luther.' 'Dread JEHOVAH, GOD of Nations,' is by T. Cotterill; 'Great King of nations, hear our prayer,' is by J. H. Gurney. Richard Massie's translation from Spitta,³ 'Our life is often dark,' may be used in a time of dearth; for which Dr. Littledale's 'O God of Mercy, God of Love,' is appropriate if it results from lack of rain. In a bad harvest, Onderdonk's lines, 'Although the vine its fruit deny,' or Sir H. W. Baker's translation from Benjamin Schmolck, 'What our FATHER does is well,'⁴ may fitly be used. For time of pestilence, Dr. Bullock's 'In grief and fear to Thee, O LORD,' is very suitable, or Mrs. Steele's 'Almighty LORD, before Thy Throne.' For cattle plague, Neale's hymn, 'All Creation groans and travails,' may be used.

¹ 'Wenn wir in höchsten Nothen sein.' The German is from the Latin of Joachim Camerarius.

² 'Gib Deinen Frieden uns, O Herr der Stärke !'

³ 'Das Leben wird oft trübe.'

⁴ 'Was Gott thut, das ist wohlgethan.'

For harvest thanksgiving we have Dean Alford's hymn, 'Come, ye thankful people, come,' given, with alterations greatly reprobated by its author, in 'Hymns Ancient and Modern.' The object of the changes there made in the second stanza has evidently been to reduce the writer's somewhat confused ideas derived from different parables to unity and consistency. The purpose of the changes in the last two stanzas is less evident. Anstice's 'LORD of the Harvest ! once again,' and Sir H. W. Baker's 'Praise, O praise our GOD and King,'¹ may also be used. While the harvest is being gathered in, Neale's hymn, 'GOD the FATHER, Whose creation,' or Alice [*not Anne*] Flowerdew's 'Fountain of Mercy, GOD of Love,' or Dix's 'To Thee, O LORD, our hearts we raise,' may be sung in church. 'Praise to GOD, immortal praise,' is by Mrs. Barbauld ; 'LORD of the harvest, Thee we hail,' by J. H. Gurney ; 'O FATHER, Whose Almighty Hand,' by Rev. J. W. Hewett. Miss Cox's hymn, 'We come, our hearts with gladness glowing,' is from the German² of Liebich. 'We plough the fields and scatter,' was taken from a translation from the German,³ supplied by the Rev. C. S. Bere. For general thanksgiving, perhaps our best hymn is 'Now thank we all our GOD,'⁴ Miss Winkworth's rendering from Martin Rinckart. 'GOD the LORD has heard our prayer,' by H. H. Wyatt, is also good. For restored public health, we have 'O FATHER of mercies, O SPIRIT of Love,' by M. F. Tupper ; for the restoration of peace, Montgomery's 'Come and behold the works of GOD,' and Miss Winkworth's translation from Paul Gerhardt, 'Thank GOD it hath resounded.'⁵

¹ 'Praise, O praise our Heavenly King,' is evidently only an altered version of Sir H. W. Baker's hymn ; it is attributed to Trend in 'The People's Hymnal.'

² , Wir kommen, Deine Güte zu feiern.' It is omitted in her second edition.

³ The original is by Matthias Claudius (1783) and begins, Im Anfang war's auf Erden' :—the part given is imitated from the third and following stanzas, , Wir pflügen und wir streuen.' See Monthly Packet, New Series, Vol. XI., p. 214.

⁴ , Nun danket alle Gott,' from Eccclus. l. 22, 23.

⁵ Gott lob, nun ist erschollen.



VIII.

GENERAL HYMNS, METRICAL PSALMS, ETC.

WE now come to the consideration of hymns very difficult to classify, except by such arbitrary divisions as would rather hinder than help our readers. We may, however, take first of all the various versifications of Psalms, not hitherto noticed, which claim a position in our hymn-books.

Seeing that versified psalmody had received some sort of sanction, many early compilers seem to have felt constrained to burden their hymn-books with at least a hundred and fifty so-called Psalms, mostly based on the Old and New Versions, though sometimes much more suitable and poetical. We could not here give a general history of all the various English rhymed versions of the Psalms without departing from our original plan; we will therefore confine our notice almost exclusively to the most successful attempts. The sixth Psalm appears to much greater advantage in 'Gently, gently lay Thy rod,' by H. F. Lyte, that in the same author's L. M. version, 'Correct us, LORD, we know it good.' Both Churton's versions of Psalm viii., 'O LORD, our LORD, in all the world,' and 'LORD of earth's wide realms, alone,' are very good. In the Old Version of the eighteenth Psalm, by Thomas Sternhold, we have an exception to the ordinary prosaicism of this translator. It begins, 'O GOD, my Strength and Fortitude;' but the verses best known are the ninth and tenth, beginning, 'The LORD descended from above.' The nineteenth Psalm, in Addison's well-known paraphrase, 'The spacious firmament on high,' is better adapted for reading as a poem than for singing as a hymn. Conder's 'The heavens declare His glory,' is an excellent rendering of this psalm. The twenty-second Psalm, like all those which describe the Sufferings of the SAVIOUR, has been wofully maltreated by most of its translators. Addison's twenty-third Psalm, 'The LORD my pasture shall prepare,' is unaccountably omitted in some of the most popular

hymn-books recently published. Wesley's version of the twenty-fourth Psalm, 'Our LORD is risen from the dead,' though somewhat stilted in style, has gained some notice as a hymn for Ascension Day. Montgomery's version of Psalm xxvii., 'GOD is my strong Salvation,' deserves to be better known. Psalm xxxi. has given the key-note to two very beautiful hymns, Lyte's 'My spirit on Thy care,' and Harriet Auber's 'The LORD Who hath redeemed our souls.' Tate and Brady's thirty-fourth Psalm, 'Through all the changing scenes of life,' has obtained admission into many hymnals, on what ground it is rather hard to say. Lyte's thirty-fifth Psalm, 'O plead my cause, my SAVIOUR, plead,' and his thirty-seventh, 'O GOD of love, how blest are they,' are both good. 'JEHOVAH, let me know mine end,' the Rev. J. F. Thrupp's version of Psalm xxxix., has some beauty. Spohr's glorious anthem has helped to preserve in our hymnals, 'As pants the hart for cooling streams,' Tate and Brady's rendering of Psalm xlii. This psalm is also well translated in Bishop Lowth's 'As pants the wearied hart for cooling springs,' and in John Bowdler's 'As panting in the sultry beam.' Dr. Watts's 'My SAVIOUR and my King,' though beautiful as a version of Psalm xlv., is far surpassed by Keble's 'Fair art Thou, bright and fair,' and Miss Auber's 'With hearts in love abounding.' 'There is a River, pure and bright,' by Montgomery, is founded on Psalm xlvi. Psalm xlviii. is well rendered in Watts's 'Great is the LORD our GOD.' Lyte's version of Psalm liv., 'Save me by Thy glorious Name,' is somewhat marred by the strangeness of its metre, as is also 'O had I, my SAVIOUR, the wings of a dove,'¹ his translation of Psalm lv. Watts has well adapted Psalm lvii. for use as a hymn in 'My GOD, in Whom are all the springs.' 'Hail, gracious Source of every good,' by Miss Auber, is founded on Psalm lxi. It is really strange that the beautiful harvest hymn contained in Psalm lxxv. has never been worthily rendered into English verse. Doddridge's 'Eternal Source of every joy,' is weaker than the New Version, and Montgomery's, 'The GOD of Harvest praise,' can scarcely be called even a para-

¹ This does indeed nearly resemble the 'Old 104th' metre; but an additional syllable in the first two lines of each stanza imparts an Anacreontic levity to the whole, which is most unsuitable in a hymn.

phrase from the Psalm. Tate and Brady have given a rendering of Psalm lxvii., 'To bless Thy chosen race,' far excelling their average ; whereas Lyte's 'GOD of Mercy, GOD of Grace,' is scarcely worthy of its author. In Dr. Watts's 'JESUS shall reign where'er the sun,' from Psalm lxxii., (already noticed as a missionary hymn,) an unaccountable alteration¹ has been made in the second line of the third stanza in many copies of 'Hymns Ancient and Modern,' where 'loose' is given instead of 'lose,' which Watts wrote, and which makes a much clearer sense. In Morell and How's collection, 'burst' is substituted, not very felicitously. Miss Auber's 'Whom have we, LORD, in Heaven but Thee,' is founded on Psalm lxxiii. ; Montgomery's 'In time of tribulation,' on Psalm lxxvii. 'Thou gracious God, and kind,' is William Goode's paraphrase of Psalm lxxix. The Scotch Presbyterian version of Psalm lxxxiv., 'How lovely is Thy dwelling-place,' rises in one or two stanzas above the usual doggerel of its translators. Of this Psalm, Montgomery, in 'How amiable, how fair,' and Watts, in 'LORD of the worlds above,' have given renderings in the same metre as Psalm cxlviii. New Version. Conder's 'How honoured, how dear,' and Tate and Brady's 'O GOD of Hosts, the mighty LORD,' are not unworthy translations of this Psalm. Milton's 'How lovely are Thy dwellings fair,' can scarcely be used as a hymn. 'Glorious things of thee are spoken,' John Newton's paraphrase of Psalm lxxxvii., begins well, but breaks down utterly in the rhymes of the third and fifth stanzas. Psalm xc. is perhaps better rendered in Watts's 'Our GOD, our help in ages past,' than in any other metrical version. The alteration to 'O GOD' in the first line seems to have been originally made by the Wesleys, when transcribing the hymn for their collection. The New Version of Psalm xcv., 'O come, loud anthems let us sing,' has some stanzas suitable for Church use. Keble's version of Psalm xcvi., 'Sing the song unheard before,' deserves to be better known. Watts's version of Psalm xcvi., 'Joy to the world ; the LORD is come,' is suitable as an Advent hymn. The authorship of the Old

¹ It is but fair to the compilers, however, to say, that according to their last account, 'loose' is only an accidental error.

Version of Psalm c. is disputed. No initials are given to 'All, people that on earth do well,' in the earliest copies, but in later ones the Psalm is ascribed to J. H. (*i. e.* John Hopkins.) In the Scottish Psalter of 1564 the initials W. K. are given, whence some have concluded that the psalm is by William Kethe, Rector of Okeford, Dorset. In the library of St. Paul's Cathedral is a psalter bearing date 1561, in which the initials of Thomas Sternhold are attached to it, but this is almost certainly a mistake. The New Version, 'With one consent let all the earth,' is too familiar in our ears to be fairly criticized. It lacks the majestic simplicity of the Old Version, but has more smoothness of diction. The last verse seems partly copied from the older rendering. Watts's 'Plain Translation,' beginning, 'Ye nations round the earth rejoice,' is less known than his paraphrase, which, as altered by Wesley, begins, 'Before JEHOVAH's awful Throne.'¹ Lyte's paraphrase of Psalm ciii., beginning, 'Praise, my soul, the King of Heaven,' is given, with some improvements, and the omission of an inferior stanza, in 'Hymns Ancient and Modern.'

The Old Version of the 104th Psalm has been greatly admired by some hymn-writers, but it is difficult to say exactly wherein its excellencies consist. It is the composition of William Kethe, and begins, 'My soul, praise the LORD.' Sir R. Grant's 'O worship the King,' is founded upon it. In Sweden, Wällin's paraphrase of this Psalm, beginning, *Öljung, min sjä! den Eviges lof,* is perhaps as great a favourite as the 'Old rooth' is with us. Howitt's translation of it, 'Sing, my soul, the Eternal's praise,' may be seen in Newland's 'Forest-life in Norway and Sweden.' As a specimen of the extent to which unacknowledged alteration has been sometimes carried, the following may be interesting: it is given in R. Carus Wilson's *Psalms and Hymns*, as the Old Version of this Psalm:—

¹ The original begins with an inferior stanza:—

'Sing to the LORD with cheerful voice;
Let every land His Name adore;
The British isles shall send the noise
Across the ocean to the shore.'

‘My soul, praise the LORD, His greatness proclaim :
 JEHOVAH, our GOD ! how glorious Thy Name !
 Surpassing in honour, dominion, and might ;
 Thy throne is the heaven, Thy robe is the light.’

‘The glorious sky a curtain is made ;
 Thy chamber of state on ocean is laid ;
 The clouds are a chariot Thy glory to bear ;
 Thou guidest the whirlwind, Thou walkest on air.

‘As rapid as fire, the spirits on high,
 To speed Thy commands, all zealously fly ;
 The earth on immovable basis sustained,
 Is fashioned and fixed as Thy wisdom ordained.

‘O measureless Might ! Unspeakable Love !
 While angels delight to praise Thee above,
 Thy humbler creation, though feeble their lays,
 With true adoration shall sing to Thy praise.’

The version in the Cleveland Psalter, by Archdeacon Churton, beginning, ‘My soul, praise the LORD, speak good of His Name,’ retains the metre of the Old Version, and is beautiful and poetical, but will hardly meet with favour as a church hymn. In Keble’s version of Psalm cvi., ‘Praise ye the LORD, for good is He,’ the first three stanzas are good, but in an unusual metre. James Merrick’s version of Psalm cvii., ‘To GOD above from all below,’ is a fairly satisfactory paraphrase ; it keeps much closer to the original than Addison’s ‘How are Thy servants blest, O LORD !’ but has less poetic force. Lyte’s version of Psalm cviii., ‘My GOD, my King,’ is much spoiled by its metre. Bishop Mant has fairly rendered Psalm cxiii. in ‘Alleluia ! praise the LORD.’ Milton turned Psalm cxiv. into English verse at the early age of fifteen ; but his translation, beginning ‘When the blest seed of Terah’s faithful son,’ is not suitable for singing. Cennick’s ‘Not unto us, but Thee alone,’ from Psalm cxv., would be very good, were it not marred by its imperfect rhymes. Watts’s version of Psalm cxviii., ‘This is the day the LORD hath made,’ forms a suitable Sunday hymn. Scarcely any of the metrical renderings of Psalm cxix. are fit for church use. Keble’s rendering of verses 153–160 is in a curious variety of short metre. The following may serve as a specimen :—

‘Mine anguish and my woe
Behold, and let me go ;
My heart is ever on Thy laws,
Deliverer, plead my cause.”

The following version of Psalm cxxi. seems to be due to Edward Osler :—

‘From Sion’s hill my help descends ;
To GOD I lift mine eyes ;
My strength on Him alone depends,
Who formed the earth and skies.

‘He ever watchful, ever nigh,
Forbids my foot to slide ;
Nor sleep nor slumber seals the Eye
Of Israel’s Guard and Guide.

‘He on my side, arrayed in might,
His shield shall o’er me spread ;
Nor sun by day, nor moon by night,
Shall hurt my favoured head.

‘Safe shall I go, and safe return,
While He my life defends,
Whose Eyes my every step discern,
Whose Mercy never ends.’

Tate and Brady’s translation, ‘To Sion’s hill I lift my eyes,’ is good. John Bowdler’s version of Psalm cxxiii., ‘LORD, before Thy Throne we bend,’ deserves to be mentioned. J. Montgomery’s ‘Out of the depths of woe,’ from Psalm cxxx., is less known than ‘LORD, for ever at Thy side,’ his rendering of Psalm cxxxi. His rendering of Psalm cxxxiii. is rather poetical than hymn-like. It runs thus :—

‘How beautiful the sight
Of brethren who agree
In friendship to unite,
And bonds of charity !
’Tis like the precious ointment, shed
O’er all his robes, from Aaron’s head.
‘’Tis like the dews that fill
The cups of Hermon’s flowers,
Or Zion’s fruitful hill,
Bright with the drops of showers,
When mingling odours breathe around,
And glory rests on all the ground.

‘ For there the LORD commands
 Blessings, a boundless store,
 From His unsparing Hands,
 Yea, Life for evermore :
 Thrice happy they who meet above,
 To spend eternity in Love.’

Some stanzas of Keble’s translation of Psalm cxxxvi., ‘ Praise the LORD, for He is Love,’ will be found in the S. P. C. K. Hymnal. Churton’s version, though partly imitated from former translators, has great animation and freshness. It begins, ‘ O praise the LORD, for He is Love.’

Milton’s translation, ‘ Let us with a gladsome mind,’ though written when he was quite a boy, is one of his best, and with very few alterations supplies the material for an excellent hymn of Thanksgiving. Thomas Churchyard’s solitary contribution to the Old Version is a translation of this Psalm, beginning, ‘ O praise the LORD benign.’ The New Version of Psalm cxxxvii., ‘ When we, our wearied limbs to rest,’ ekes out its second stanza somewhat less absurdly than ‘ When we did sit in Babylon,’ Whittingham’s rendering in the Old Version.

‘ We hanged our harps *and instruments*
 The willow-trees upon :
For in that place men for their use
Had planted many one.’

OLD VERSION.

‘ Our harps, *that when with joy we sung,*
Were wont their tuneful parts to bear,
With silent strings neglected hung
On willow-trees that withered there.’

NEW VERSION.

Churton’s version, ‘ In thralldom’s lonely woe,’ is much better than most of the older renderings. Lyte’s ‘ Far from my heavenly home,’ is given as a paraphrase of this psalm ; but the second stanza, which most nearly resembles the original, is omitted in ‘ Hymns Ancient and Modern.’ Goode’s version, ‘ Far from Zion, far from home,’ is excellent in idea, but weak and unpoetical in expression. Mant’s ‘ Behold me unprotected stand,’ from Psalm cxlii., has some beauty, To Mant is usually attributed a paraphrase of Psalm cxlviii., begin-

ing 'Praise the LORD! ye heavens adore Him;' but this is a mistake. Mrs. Mant inserted it in her 'Parents' Anthology,' (1813) but she took it from 'Psalms, &c., for the Foundling Chapel' (1809), where it appears without name. The best of Simon Browne's attempts to versify the Psalms is perhaps his rendering of this, which begins:—

' Oh for a hymn of universal praise !
Its Maker's fame may every creature raise :
Ye lofty heavens, begin the solemn sound,
And let it spread the wide creation round.'

Many of the versifiers of Psalm cxlix. have followed the metre of Tate and Brady's 'O praise ye the LORD, prepare your glad voice.' We may notice as examples, Thomas Park's 'My soul, praise the LORD, speak good of His Name,' Goode's 'Prepare a new song, JEHOVAH to praise,' and Lyte's 'O praise ye the LORD with heart and with voice.' The last two are certainly not improved by the rhymes in the middle of the lines. In Keble's version, 'O sing to the LORD, sing out a new strain,' the rhymes ending the lines are alternate. Churton's version of Psalm cl., 'Praise GOD, Who in the Holiest dwells,' is chiefly taken from Miles Smyth, whose version of the Book of Psalms appeared in 1668.

Before we proceed to the consideration of paraphrases from other parts of the Bible, we may state a few of the objections which exist against making these versifications, together with metrical Psalms, serve as the staple of Church hymnody. In the first place, we have sufficient provision made for the singing of the Psalms in the unmetrical version, in which the compilers of our Prayer-Book appear to have carefully suited the rhythm to the music of our own English chants. We have thousands of unmetrical anthems, setting every passage of Holy Scripture that is suitable for singing, and a great many that are not, to music. And some of these are within the singing powers of even a village choir. As to the average poverty of metrical paraphrases, we cannot do better than quote the criticism of a Scotch reviewer:¹—

¹ 'Hymnals and Hymn Books,' in the *Gospel Messenger*, April 20, 1858.

‘These rhymed bits of Scripture always remind us of the rhymed multiplication-table. While one hymn of the old authors will contain the spirit of fifty different passages, showing a knowledge of Scripture now attained by few, it was left for the days of ignorance of the eighteenth century to suppose that a hymn was produced by stretching four or five verses of Scripture on the rack of rhyme.’

Yet there are some paraphrases which must be admitted to be excellent hymns; being for the most part such as have been half unconsciously moulded on the ideas of Scripture, rather than deliberately done into verse from its very words. Doddridge’s ‘O God of Jacob, by Whose Hand,’¹ may be taken as an example: most of Logan’s improvements in it change it from the actual language of the passage on which it is founded. Of course every good hymn must take its key-note from some passage in the Word of God; and when this is a moderately short text, it is certainly an advantage to have it given out before the hymn is sung. But it could hardly be said that all hymns are *paraphrases* of their texts, though it is often difficult to draw the line of distinction. Of Michael Bruce’s paraphrases, the best known are, ‘O happy is the man who hears,’² from the Old Testament, and ‘Where high the heavenly Temple stands,’³ from the New. Logan’s dishonest appropriation of Bruce’s hymns is one of the most disgraceful blots in the annals of literature. The story is told at full length in Mr. Grosart’s edition of Michael Bruce’s works. Bruce and Logan were college friends at Edinburgh. The former left the University of Edinburgh for a life of ill-paid and severe toil, ended by a lingering consumption, in his twenty-second year. The latter became a popular Presbyterian preacher at Leith. On hearing of Bruce’s death, Logan obtained from his parents the MS. of his poems, on pretence of publishing it for their benefit. After a long delay he had seven of the poems printed as Bruce’s, professing to have added others to make up a miscellany. The non-appearance of the ‘Gospel Sonnets’ in this volume brought the deceased poet’s father to Edinburgh to remonstrate with Logan, who replied that he had lost the book. But he afterwards published, in 1781, ‘Poems by the Rev. Mr. Logan,’ wherein he appropriated as his own several of the poems in Bruce’s

¹ Gen. xxviii. 20–22.

² From Prov. iii. 13–17.

³ From Heb. iv. 14–16.

MS. It is satisfactory to know that his treachery to his deceased friend met with its deserved reward. He died poor and neglected in London. His coadjutors in the preparation of the Scotch Paraphrases were Dr. Hugh Blair, Dr. Morrison, and William Cameron. Of their united production, (in which free use has been made of Watts's and Doddridge's writings,) it is impossible to speak highly. Some of Watts's best paraphrases seem to have been excluded in consequence of their being in short metre; as for instance, 'How beauteous are their feet,'¹ and 'To GOD the only wise.'²

The following quaint old lines, by William Cardale, may be interesting to some of our readers. Their date is about 1635.

' Though blossomes all from fig-trees fall,
And vines noe fruit shall bring ;
Yet on my GOD will I rely,
And to Him prayes sing.
Though the olive-tree shall fruit-less be,
Yielding noe suppling oyle ;
Yet on my GOD will I rely,
Whose mercies never faile.

' Though the harvest field no meate shall yield,
But threaten famine sore ;
Yet on my GOD will I rely,
And still His Grace implore.
Though nought is seen in pastures greene,
The flocks exiled the folde ;
Yet on my GOD will I rely,
His bounty makes me bolde.

' Though cattle all, both great and small,
Should perish from our coastes ;
Yet on my GOD will I rely,
For He's the LORD of Hostes.
Though the herds of neat our enemyes eat,
And leave none in the stalle ;
Yet on my GOD will I rely,
And prayse His Name for all.

From Isaiah, lii. 7-10 ; and S. Matt. xiii. 16, 17.

² From S. Jude. 24, 25.

‘ Though the creature failes, and nought awayles
 Whereon fraile men depend ;
 Yet on my GOD will I rely,
 Till time shall never end.
 With heart and voyce will I rejoyce,
 For GOD’s my Rock and strength :
 Yea, on my GOD will I rely,
 To be supply’d at length.

‘ Doth GOD correct ? It shall affect
 My heart with due submission :
 I’ll be content and patient
 In every condition.
 Or low or high, if poverty
 Or ritches me befall,
 LORD, I’ll resign my will to Thine,
 And bless Thy Name for all.’

They are taken from Hab. iii. 17, 18.

Very few paraphrases from the New Testament possess great excellence as hymns. The danger of dwindling into mere paraphrase has always beset such attempts as Wordsworth’s and Hensley’s to provide hymns founded on the Epistles and Gospels. The hymn by Lewis Hensley for the Sixth Sunday after Trinity, ‘ We were baptized into the Saviour’s Death,’¹ is the most successful of his efforts to versify any part of the Epistles. Several of Heber’s hymns are paraphrased from the Epistles and Gospels of the Sundays to which they are allotted :—‘ In the sun and moon and stars,’² ‘ The God of glory walks His round,’³ and ‘ Lo, the lilies of the field,’⁴ may serve as examples. One of the poet Cowper’s most popular paraphrases, ‘ Hear what GOD the LORD hath spoken,’⁵ is marred by an extraordinary failure of rhyme in the second stanza, of which the first four lines run thus :—

‘ There, like streams that feed the garden,
 Pleasures without end shall flow,
 For the LORD, your faith *rewarding*,
 All His Bounty shall bestow.’

¹ From Romans vi. 3–11. ² S. Luke xxi. 25–31. ³ S. Matt. xx. 1–8.

⁴ S. Matt. vi. 25–30. ⁵ From Isaiah lx.

A. C. Coxe's 'Who is this with garments gory,'¹ is a very beautiful poem, but does not appear exactly suitable for a hymn. 'Who cometh here, from Edom's rocks,' in *Lyra Mystica*, by Archdeacon Mant, is open to the same remark.

¹ From Isaiah lxiii.



IX.

GENERAL HYMNS.—(Continued.)

THERE is, for all true hymns, a sphere of usefulness besides that which they possess in what may be called their public capacity as forming part of the Church services. They may be used in private devotion as fit subjects for meditation ; they may thus be taken more closely to the heart of each individual Christian, while they attune his spirit the better to join in the songs which are the prelude to the eternal harmonies of heaven. It is on hymns designed chiefly for meditation and private use that we would now venture a few remarks, only premising that we are unavoidably giving a very incomplete view of these hymns, and passing over very many that are worthy of notice.

The number of hymns suitable for this purpose is greatly increased by the fact that, to most educated persons, the quaintness of expression which prevents the works of our older sacred poets from being sung in church, rather recommends them for, than disqualifies them from, private use. There are two very interesting volumes published by the Parker Society :—‘ Select Poetry of the Elizabethan Period, chiefly Devotional, edited by Edward Farr, Esq.’ They contain many curious specimens of versions of the Psalms by Sir Philip Sidney and his sister, the Countess of Pembroke, by Archbishop Parker (in whose version they are preceded by ‘ Arguments,’ and followed by Collects), by William Hunnis, by Francis Davison, and one by Queen Elizabeth herself. The following is from ‘ Certaine short and pithy Praiers unto JESU CHRIST our SAVIOUR,’ by W. Hunnis :—

‘ O JESU sweet, grant that Thy grace
Alwaies so worke in mee,
I may desire the thing to doo
Most pleasing unto Thee.

‘O JESU meeke, Thy Will be mine,
 My will be Thine also ;
 And that my will may follow Thine
 In pleasure, paine, and wo ;

‘O JESU ; what is good for me,
 I say best knowne to Thee ;
 Therefore, according to Thy Will,
 Have mercie now on mee.

* * *

‘O JESU, oft it greeveth me
 And troubleth sore my mind,
 That I so weake and fraile am found,
 To wander with the blind.

‘O JESU deare, Thy lasting light,
 Whose brightness doth excell,
 The clearness of Thy beams send downe,
 Within my heart to dwell.

‘O JESU, quicken Thou my soule,
 That it may cleave to Thee ;
 And for Thy painefull Passion sake,
 Have mercie now on mee.’

We have an anonymous translation from S. Peter Damiani’s ‘*Ad perennis vitæ fontem*,’ beginning—

‘My thirsty soule desires her drought
 At heavenly fountaines to refresh.’

Some of the classical metres appear, *e.g.*, in A. W.’s ‘Saphickes upon the Passion of Christ’ and Abraham Fraunce’s hexametrical version of the Psalms, but they are not very successful. Some of the poems are in no sense devotional, and such lines as those by J. Rhodes against the Papists might well have been omitted.

There is scarcely any need to direct attention to the poetry of George Herbert, the best known, and most frequently quoted, writer of quaint sacred verses. His lines seem to have been written with the very purpose of repelling all but the most thoughtful and meditative readers. His own words are the best possible apology for the want of poetic smoothness with which some have charged him :—

‘ The finenesse which a hymne or psalme affords,
Is, when the soul unto the line accords.

‘ He who craves all the minde,
And all the soul, and strength, and time,
If the words onely ryme,
Justly complains that somewhat is behinde
To make His verse, or write a hymne in kinde.

‘ Whereas if th’ heart be moved,
Although the verse be somewhat scant,
GOD doth supplie the want.’

The strange fashion in which he often plays with his metre, his words, and his thoughts, is yet always subordinated to a spirit of deep reverence ; and when once the tangled web of his language is unravelled, it shows the beautiful transparent simplicity of his mind. That so few can use his poems as he himself did, singing them to his own music, results perhaps less from a scanty appreciation of their merits, than from the lack of that pure and noble spirit which inspired him. It was on the last Sunday of his life that he composed and sang to his lute some of his well-known lines on Sunday :—

‘ O Day most calm, most bright,
The fruit of this, the next world’s bud,
Th’ indorsement of supreme delight,
Writ by a Friend, and with His Bloud ;
The couch of Time ; Care’s balm and bay ;
The week were dark, but for thy light ;
Thy torch doth show the way.’

We must confine our notice of George Herbert to one more specimen, perhaps the easiest to comprehend of all his hymns :—

‘ King of Glorie ! King of Peace !
I will love Thee,
And that love may never cease,
I will move Thee.

‘ Thou hast granted my request,
Thou hast heard me !
Thou didst note my working breast,
Thou hast spared me !

‘ Wherefore with my utmost art
I will sing Thee,
And the cream of all my heart
I will bring Thee.

‘ Though my sinnes against me cried,
Thou didst cleare me !
And alone, when they replied,
Thou didst heare me !

‘ Seven whole dayes, not one in seven,
I will praise Thee.
In my heart, though not in heaven,
I can raise Thee.

‘ Thou grew’st soft and moist with tears,
Thou relentedst,
And when Justice call’d for fears,
Thou dissentedst.

‘ Small it is, in this poore sort
To enroll Thee.
Ev’n eternitie is too short
To extoll Thee.’

Wales, the native country of George Herbert, produced, some twenty years later, a poet, whose sacred verses, strangely neglected in his own days, are yet more strangely but little noticed now. Henry Vaughan, named from his birth-place *The Silurist*,¹ has few of the difficulties we find in George Herbert, and writes frequently in a more definitely hymn-like style. To Lyte’s edition of his *Silex Scintillans* (*i.e.* Sparks from the Flint-stone), an excellent biography of Vaughan is prefixed. There can be no doubt that the Silurist studied, and sometimes closely imitated, the poems of Herbert.² Thus we find stanzas in Vaughan much resembling those given above, and beginning—

‘ King of Comforts ! King of Life !
Thou hast cheered me ;
And when fears and doubts were rife,
Thou hast cleered me !

¹ As being born among the *Silures*, the tribe which peopled South Wales.

² He speaks of himself as a convert, won by the holy life and verse of Mr. George Herbert.

‘Not a nook in all my breast,
But Thou fill’st it;
Not a thought that breaks my rest,
But Thou kill’st it.

‘Wherefore with my utmost strength
I will praise Thee,
And as Thou giv’st line and length,
I will raise Thee ;

‘Day and night, not once a day,
I will blesse Thee ;
And, my soul, in new array
I will dresse Thee.’

Though Vaughan never displays any distinctive Romanism like Crashaw, he is not always so moderate in his language as might be desired. Perhaps almost the only lines of his which have found acceptance in any of our hymnals are those inserted in ‘The People’s Hymnal’ which have so grievously offended some reviewers, wherein he thus addresses the Blessed Virgin :—

‘Thou art the true Love-knot ; by thee
GOD is made our allie ;’

But it is not fair to judge the author by this really exceptional specimen of his language. The following more fairly represents his style. Its subject is ‘Departed Friends.’

‘They are all gone into the world of Light !
And I alone sit lingering here !
Their very memory is fair and bright,
And my sad thoughts doth clear.

‘It glows and glitters in my cloudy breast,
Like stars upon some gloomy grove,
Or those faint beams in which this hill¹ is drest
After the sun’s remove.

‘I see them walking in an air of glory,
Whose light doth trample on my days ;
My days, which are at best but dull and hoary,
Meer glimmering and decays.

¹ Sketh-rock.

- ‘ O holy Hope, and high Humility !
 High as the heavens above !
 These are your walks, and you have shew’d them me,
 To kindle my cold love.
- ‘ Dear, beauteous Death ! the Jewel of the Just !
 Shining nowhere but in the dark ;
 What mysteries do lie beyond the dust,
 Could man outlook that mark !
- ‘ He that hath found some fledg’d bird’s nest may know
 At first sight if the bird be flown ;
 But what fair dell or grove he sings in now,
 That is to him unknown.
- ‘ And yet, as Angels in some brighter dreams
 Call to the soul when man doth sleep,
 So some strange thoughts transcend our wonted theams,
 And into glory peep.’

His lines on Peace, beginning, ‘ My Soul, there is a Countrie,’ are very beautiful. His ‘ Wreath ’ is an evident imitation from George Herbert’s. His lines, ‘ King of Mercy, King of Love,’ remind us of the similarly irregular metre found in Jeremy Taylor’s ‘ Full of Mercy, full of Love.’ There is a fair selection from Vaughan in Fosbery’s ‘ Hymns and Poems for the Sick and Suffering,’ where may also be seen extracts from many seventeenth-century writers, whom we have not space to mention here. The hymns in Dean Hicke’s Devotions are by John Austin, an author who joined the Church of Rome about the middle of that century. Though intended for private use, many of them may, with very little alteration, be used in church. Of those which can only be used in private we may notice ‘ Let others court what joys they please,’ ‘ Fain would my thoughts fly up to Thee,’ and ‘ And now, my soul, canst thou forget.’ The works of Creation are beautifully commemorated in his hymn, ‘ Hark, my soul, how every thing.’ ‘ My God, to Thee ourselves we owe,’ is also by Austin.¹

In the voluminous compositions of Watts, the Wesleys, Simon Browne, and other writers of their time, we see an increasing tendency to make hymns, intended for public use, so full of individual and

¹ ‘ With all the powers my poor soul hath,’ is taken by Austin, with alterations, from Crashaw’s translation of ‘ *Adoro Te devote*,’ by S. Thomas Aquinas.

personal aspirations and experiences, as to render them only suitable for private meditation. Sometimes, indeed, the self-exaltation of the individual becomes so absurd as to render the hymn wholly worthless; e.g.—

‘When I can read my title clear
To mansions in the skies,
I bid farewell to every fear,
And wipe my weeping eyes.’

Dr. Watts.

Frequently, however, the use of the singular number in the hymns of these authors is only, so to speak, an accidental feature, which it is often undesirable to change for church use, perhaps rather from their being familiar to us in their original forms than from anything else.¹ In Dr. Watts’s hymns, the Morning Song, ‘Once more, my soul, the rising day,’ and the Evening Song, ‘Dread Sovereign, let my evening song,’ may be used as hymns of meditation, as may also ‘Alas! and did my SAVIOUR bleed,’ or the lines beginning—

‘Arise, my soul, my joyful powers,
And triumph in my GOD;
Awake, my voice, and loud proclaim
His glorious Grace abroad.’

¹ I need not apologize for the following illustration of my meaning;—a translation by Dr. Neale of Watts’s hymn, ‘When I survey the wondrous Cross.’ The permission to reprint it was due to the kindness of the editor of *The Christian Remembrancer*.

‘Crucem sequentes præviam,
Quâ Rex pendedit Gloriæ,
Per lucra damnum quærimus,
Et temnimus superbiam,

‘O Crux, tuorum cordibus
Tu sola sis jactatio:
Pendentis ad Regis Pedes
Spretæ voluptates jacent.

‘Quæ vana complexi sumus,
Jam non placebunt amplius;
Dum per Pedes, Manus, Caput,
Amore mixtus it Cruor;

‘O cui nec antea Cruor
Talis se Amori junxerat!
O nulla Regis spineæ
Corona comparabilis!

‘Qui debitas victoriæ
Tantæ rependimus vices,
Ni, Qui redemit, nos DEO
Fiamus ipsi victimæ?

‘Sit laus PATRI; laus FILIO,
Tristi levato stipite,
Cum SPIRITU PARACLITO
In sæculorum sæcula. Amen.’

Here, as will be seen, the plural is substituted for the singular throughout, and the translation, though really very close in other respects, seems scarcely to recall the original hymn.

It seems almost useless to give the first lines of the very numerous hymns by the Wesleys, which are chiefly suitable for private use. The following are but a few :—‘Thou hidden love of GOD, whose height,’¹ ‘O for a heart to praise my GOD,’ ‘JESU, Thy boundless love to me,’ ‘FATHER, in the Name I pray,’ ‘O Love Divine, how sweet thou art,’ ‘Open, LORD, my inward ear,’ ‘GOD of my life, what just return,’ ‘JESU, Thou art my Righteousness.’ For the death-bed of one prepared to die, his lines, ‘Happy soul, thy days are ended,’ seem more suitable than Toplady’s ‘Deathless principle, arise!’ or Montgomery’s ‘Spirit! leave thine house of clay!’² Of John Newton’s hymns, ‘How sweet the Name of JESUS sounds,’ ‘Come, my soul, thy suit prepare,’ ‘Why should I fear the darkest hour,’ ‘Approach, my soul, the mercy-seat,’ and ‘I hear the tempest’s awful sound,’ (the last specially appropriate for use at sea,) must be mentioned. But many more hymns of meditation are due to William Cowper. There is indeed a vein of melancholy pervading many of his hymns, which is only too well accounted for by the author’s sad history. ‘GOD moves in a mysterious way,’ ‘O LORD, my best desire fulfil,’ and ‘O for a closer walk with GOD,’ all bear traces of having been written ‘in the twilight of departing reason.’ ‘Hark, my soul! it is the LORD,’ and ‘Far from the world, O LORD, I flee,’ breathe a happier spirit, as do also many of his translations from Madame Guyon, which are far too little known. ‘Blest, who, far from all mankind,’³ and ‘Love is the LORD whom I obey,’⁴ are especially good, as are also ‘Night! how I love thy silent shades,’⁵ and indeed all those on watching to GOD in the night-season. It may be interesting to compare a stanza of the original French with Cowper’s translation :—

‘Tous sont obligés de T’aimer,
Je le suis d’avantage ;
Cent fois Tu m’as sçu délivrer
D’un mortel esclavage :

¹ By John Wesley, from Tersteegen’s, *Verborgne Gottesliebe Du.*

² This is not among Montgomery’s published hymns, though probably adapted by himself (from a poem written in 1803) for Dr. Collyer’s collection, 1812.

³ From ‘Heureux, qui, loin de tout le monde.’

⁴ *L’Amour me tient asservie.* ⁵ *Nuit, que vous m’êtes favorable.*

Mon Petit-Maitre, mon Amour,
Que j'expire en Toi chaque jour !

'All are indebted much to Thee,
But I far more than all ;
From many a deadly snare set free,
And raised from many a fall :
Overwhelm me from above
Daily with Thy boundless Love.'

Some suitable pieces may be found also in *Lyra Evangelica*, translated from Malan by Miss Arnold.

Many of Charlotte Elliott's poems are suitable for private devotion. Her best-known hymn, 'My GOD and FATHER, while I stray,' seems to have been originally intended for use in this way. 'O Holy SAVIOUR, Friend unseen,' 'Just as I am, without one plea,' and 'O Thou, the contrite sinner's Friend,' are also well adapted for meditation. In H. F. Lyte's sacred verses there are, besides many others equally worth mentioning, 'JESUS, I my cross have taken,' 'Long did I toil, and knew no earthly rest,' and 'When at Thy footstool, LORD, I bend.' For meditation in times of trouble there are some lines by Dr. Thomas Gibbons, beginning—

'To Thee, my GOD, Whose Presence fills
The earth, and seas, and skies,
To Thee, Whose Name, Whose heart is Love,
With all my powers I rise.'

Very much of the sacred poetry of Germany is suitable for private use. The subjective character found especially in many of the later hymns adapts them to this end. C. J. P. Spitta's works are excellent for domestic edification, for which indeed they were primarily designed. Mr. Massie has in his *Lyra Domestica*, translated the 'Psaltery and Harp' of Spitta successfully on the whole. 'O blessed Sun, whose Splendour,'¹ and 'My LORD and GOD, Whose gracious Hand,'² deserve especial mention. His rendering of the parting hymn,³ 'How mean ye thus by weeping,' though retaining the double rhymes of the original, is perhaps not equal to 'What mean ye by

¹ O Jesu, meine Sonne.

² Mein Herr und Gott, Deß guter Hand.

³ Was macht ihr, daß ihr weinet.

this wailing,' the version given in 'Hymns from the Land of Luther.' Spitta's poem on Patience¹ is beautifully translated in 'Christian Lyrics,' by M. S. M., in the lines beginning—

‘Throughout this earth in stillness
An angel walks abroad,
For consoling in our weakness,
He is strengthened of the LORD.’

Miss Winkworth's lines beginning, 'O Father-Eye, that hath so truly watched,' are from Spitta.² Among the older German hymns some of the most suitable are taken from Angelus Silesius. Space forbids us here to give a hitherto unpublished version of his best-known hymn,³ kindly sent us by the Rev. T. L. Kingsbury, which Miss Cox has translated 'Love, Who in the first beginning,' and Miss Winkworth, 'O Love, Who formedst me to wear.'

Miss A. L. Waring's lines, beginning 'FATHER, I know that all my life,' are very beautiful, excelling even Miss A. A. Proctor's 'My God, I thank Thee, Who hast made.' In weariness of spirit, two hymns by F. W. Faber, 'O LORD, my heart is sick,' and, 'I come to Thee once more, my GOD,' may be used. His lines beginning, 'Hark ! hark ! my soul ! angelic songs are ringing,' have become very popular as a sacred song, under the title of the 'Pilgrims of the Night.' Bonar's 'Thy way, not mine, O LORD,' and 'Cease, my soul, thy strayings,' may well be thus used.

The plan of regularly introducing a hymn into daily private devotions is admirably carried out in the Rev. A. G. Jackson's 'Penny Pocket-book of Prayers and Hymns.'⁴ Here we have the lines of Caswall, which are perhaps the best preface to a meditation upon death that has ever been written :—

‘Now let me close mine eyes,
And strive to picture to myself the day,
When, stretched in my last dying agonies,
I here no more may stay.’

¹ Es zieht ein stiller Engel.

² O Waterhant, die mich so treu geführtet.

³ Liebe, Die Du mich zum Bilde.

⁴ We should, however, have been glad to see a hymn provided more definitely suitable for Sunday morning than any of those given.

‘ Ah ! when will be the time
For Thee, my soul, to wing thy solemn flight ?
Shall it be winter’s snow, or summer’s prime ?
Shall it be day or night ?

* * *

‘ And will my death come slow,
Or sudden as the lightning’s vivid blast ?
Ah me ! I cannot say,—but this I know,
That come it must at last.

‘ Oh then, since thus I live,
Certain of death, uncertain of the day,
This grace to me, immortal SAVIOUR, give,
In Thy dear Love I pray ;

‘ That whatsoever befall
Of good or ill, I evermore may be
Ready, whenever sounds Thy solemn call,
At once to answer Thee.’

Two other pieces on the same subject, by the same author, ‘ Come, my soul, and let us dwell,’ and ‘ Borne as an arrow from the bow,’ are also good. Many of Caswall’s meditative pieces deserve to be better known. His Hymn of Reparation to the Holy Sacrament, beginning ‘ O JESU, O Redeemer,’ may be found useful. This idea is also well expressed in a hymn by the Rev. T. L. Kingsbury, hitherto unpublished :—

‘ And art Thou coming, LORD, once more
To fill this worthless heart of mine,
To break for me the Eternal Store,
And shed for me Thy deathless Wine ?

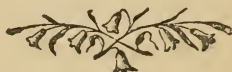
‘ What so can move Thee to forsake
Thy throne above the boundless sky ;
These lowly forms of earth to take,
Nor pass the meanest suppliant by ?

‘ Canst Thou forgive my sinful shame,
My long neglects, my stubborn pride ?
And canst Thou from Those Eyes of Flame
My vileness, my pollution hide ?

‘Yet, JESUS ! all my Peace and Joy !
If so Thou must to me incline,
Come, what Thou hatest to destroy,
And make me all and only Thine.’

The following lines of Archbishop Trench, with which we must now conclude, remind us forcibly of George Herbert’s style of thought :—

- ‘When prayer delights thee least, then learn to say,
Soul, now is greatest need that thou shouldst pray.
- ‘Crooked and warped I am, and I would fain
Straighten myself by Thy right line again.
- ‘Oh, come, warm sun, and ripen my late fruits ;
Pierce, genial showers, down to my parchèd roots.
- ‘My well is bitter ; cast therein the Tree,
That sweet henceforth its brackish waves may be.
- ‘Say what is prayer, when it is prayer indeed ?
The mighty utterance of a mighty need.
- ‘The man is praying who doth press with might
Out of his darkness into GOD’s Own light.
- ‘White heat the iron in the furnace won :
Withdrawn from thence, ’tis cold and hard anon.
- ‘Flowers from their stalks divided, presently
Droop, fail, and wither in the gazer’s eye.
- ‘The largest river, from its fountain-head
Cut off, leaves soon a parched and dusty bed.
- ‘All things that live from GOD their sustenance wait,
And sun and moon are beggars at His gate.
- ‘All skirts extended of thy mantle hold,
When angel-hands from Heaven are scattering gold.’



X.

GENERAL HYMNS.—(Continued.)

IT has sometimes been explicitly stated, and much more often taken for granted, that hymns cannot be filled with doctrinal statements without detracting from their merits as songs of praise. But it is rather true, that though any polemic assertion of doctrine is out of place in a hymn, yet the hymn from which all distinctive teaching has been evaporated must always be weak and unsatisfactory. The true doctrinal function of hymns is not unhappily expressed by Dr. Bonar in the preface to his first series of hymns :—

‘They are what they are here called, *Hymns of Faith and Hope*. They belong to no church or sect. They are not the expressions of one man’s or one party’s faith and hope; but are meant to speak what may be thought and spoken by all to whom the Church’s ancient Faith and Hope are dear.’

It is absolutely necessary that hymns, while they avoid such details of doctrine and practice as cannot be given without injury to their poetic character, should yet clearly set forth Christian Truths to be believed, and Christian Graces to be cultivated. The negation of what is heretical or false can only be well expressed in the simplest language. Thus, Toplady’s—

‘Not the labour of my hands
Can fulfil Thy Law’s demands,’

expresses soberly and successfully what the translator of Möwes’s ‘Alleluia! I believe,’¹ in ‘Hymns from the Land of Luther,’ has merely rendered grotesque :—

‘Ice-bound fields of legal labour
I have left, with all their toil,
While the fruits of love are growing
From a new and genial soil.’

Dean Alford has worked out the same idea more elaborately, but not very felicitously, in a hymn which begins :—

¹ Ich glaube, Hallelujaß!

‘Not in anything we do,
Thought that’s pure or word that’s true,
SAVIOUR, would we put our trust ;
Frail as vapour, vile as dust,
All that flatters we disown,
Righteousness is Thine alone.’

The true office of Faith is much better set forth in his earlier hymn, ‘We walk by faith, and not by sight,’ the language of which runs somewhat parallel to that of J. H. Gurney’s, ‘We saw Thee not, when Thou didst come.’ As a supplication for increase of faith, few hymns have gained a better deserved popularity than J. Montgomery’s ‘In the hour of trial.’ It is most unaccountably omitted in several of our new hymnals, and it is given in others as anonymous. It is No. 193, in Montgomery’s *Original Hymns for Christian Worship*, being the first of the ‘Prayers on Pilgrimage.’ The second line, ‘JESUS, *pray for me,*’ has been objected to, as if it ignored the Divinity of our LORD ; but surely it only asks Him to do that for us which we know that He did for S. Peter, and to make that intercession for us which He ever liveth to make for those who come to GOD by Him. Very beautiful are also Dean Milman’s lines, ‘O help us, LORD, each hour of need,’ and Anstice’s, ‘O LORD, how happy should we be.’ Thomas Haweis, in ‘O Thou from whom all goodness flows,’ has well shown how the ‘prayer of faith’ may itself be fashioned into a hymn. As a profession of faith in our LORD, the hymn, ‘Behold the LAMB,’¹ by Matthew Bridges, deserves notice. There is a poem on Faith by this author, given in *Lyra Mystica*, of which we take the liberty of extracting a few stanzas :—

‘Faith is the dawning of a Day
Where darkness was before,
The rising of a solar ray
To set in night no more.

‘Faith yields a sense of life and love,
Upborne on wings of prayer,
Swift as an eagle or a dove
That cleaves the liquid air.

¹ Altered in ‘Hymns Ancient and Modern’ and elsewhere to ‘Behold the LAMB of GOD.’

'Faith leads me onwards to the Cross,
And through it to a Crown,
When purified from all the dross
That weighs the spirit down.

'O LORD, increase this Grace in me,
That with each fleeting breath
I more and more may know of Thee,
And hail the hand of death !

'So Faith shall in Fruition end,
And Grace in Glory cease,
Where Praise her powers can never spend,
Nor aught disturb their peace.'

There is a painful want of dignity in the once favourite hymn of John Newton, 'Begone, unbelief, my SAVIOUR is near,' which, added to its doubtful orthodoxy,¹ has doubtless caused its recent disuse. 'As when the weary traveller gains' is a much better hymn by the same author. The blessings of faith are well set forth in Conder's hymn, 'Blessed are they whose hearts are pure;' much less successfully by Daniel Turner in 'Faith adds new charms to earthly bliss.' Faith raising itself through afflictions could hardly find its expression in more suitable words than 'Nearer, my GOD, to Thee,' which Mrs. Adams contributed in 1840 to Fox's 'Hymns and Anthems.' It is much to be regretted that the first line of the second stanza, with its reference to Jacob, 'Though like *the* wanderer,' has been so generally altered. Godfrey Thring's 'Fierce raged the tempest o'er the deep,' and Ryland's 'O LORD, I would delight in Thee,' breathe a somewhat similar spirit. W. W. How is the author of 'LORD JESUS, when we stand afar,' a prayer for faith inspired by the contemplation of our LORD's Passion, which is also implied in Mrs. Alexander's 'When wounded sore the stricken heart.' 'O LORD, Thou knowest all the snares,' was contributed by Mrs. Toke to the first S. P. C. K. Hymnal. 'Thou that art the FATHER'S WORD,' by Dean Alford, is given as an Epiphany Hymn in 'The Year of Praise,' but without any very evident special appropriateness.

¹ See especially *v.* 4—

'Determined to save, He watched o'er my path,
When, Satan's blind slave, I sported with death.'

The mutual relationship of the Christian Graces is well described in Wordsworth's lines :—

‘Thou hast a temple founded,
Thy Church, on Thee the Rock :
By Faith securely grounded,
She stands the tempest's shock :

‘Her stones are all united
By the cement of Love :
Her spire of Hope is lighted
By sunbeams from above.’

Miss Winkworth's ‘Faith is a living power from heaven,’ from the German¹ of the Bohemian Brethren, and ‘I know in whom I put my trust,’ from E. M. Arndt,² are good as hymns of faith. Her hymn, ‘Fear not, O little flock, the foe,’ is partly from Altenburg's translation³ of Gustavus Adolphus's battle song,⁴ partly from an anonymous version of the two additional stanzas, which were written in 1633 by Dr. Samuel Zelmer.

So many of the hymns on Hope have special reference to the joys and glories of Paradise, a subject which we are reserving for our next article, that we have but few to notice here. ‘O'er the distant mountains breaking,’ is a beautiful hymn by Dr. Monsell, whose ‘Rest of the weary’ may also be classed as a hymn of Hope. Bonar's ‘The Church has waited long,’ is one of his best hymns, but is much improved by the omissions in Dean Alford's version of it, given in ‘The Year of Praise.’ ‘Ye servants of the LORD,’ by Dr. Doddridge, and Mrs. Eric Findlater's ‘Rejoice, all ye believers,’⁵ are good as admonitions to Christian Hope and Watchfulness. ‘Come, LORD JESUS, quickly come,’ is by H. G. Tomkins ; ‘Come to Thy Temple, LORD,’ is by Dean Alford. Mrs. Charles's ‘Commit thy way to GOD,’ and G. Thring's ‘Dead to life, yet loth to die,’ are well suited to encourage a patient Hope. F. T. Palgrave's ‘Hope of those that have none other,’ is scarcely equal to its author's usual

¹ Der Glaub' ist eine lebendige Kraft.

² Ich weiß an Wen ich glaube.

³ Verzage nicht, du Häuflein kl. in.

⁴ Hårfaras ej, du lilla hop.

⁵ From , Ermuntert euch, ihr Fremmen,' by Laurentius Laurenti.

merit. Miss Borthwick's 'JESUS, still lead on,'¹ is good, and only needs a suitable tune for its very peculiar metre to make it a popular hymn. The same remark may apply to R. H. Baynes's lines beginning :—

‘ When across the heart deep waves of sorrow
Break, as on a dry and barren shore ;
While Hope glistens with no bright to-morrow,
And the storm seems sweeping evermore.’

Toplady's 'When languor and disease invade,' has fifteen stanzas in the original ; it was written during an illness. Wesley's 'O Thou, to whose all-searching sight,'² and Bonar's 'O Everlasting Light,' may perhaps be fitly mentioned here.

The hymns on Love fall naturally into two classes : those which have *Divine Love* for their subject, and those which set forth the duty of Love to God and man as a Christian Grace.

Scarcely any translated hymn has been more acceptable to English ears than the 'rhythmic song in commemoration of the LORD's Passion,' popularly ascribed to St. Bernard of Clairvaux.³ In Daniel's *Thesaurus Hymnologicus* reasons are adduced for attributing to St. Bernard only eleven stanzas, and even these not with any great certainty. Those with which the hymn now commences were added, as Daniel believes, by a Cistercian nun in the fourteenth century. Later interpolators have extended the hymn to its present length ; and some of them, when dividing it into shorter portions for insertion in the breviaries, have disregarded its original rules of rhyme. Caswall's version, 'JESU, the very thought of Thee,' is in five parts, and is by far the best we possess. From his second part is taken, 'JESU, Thy mercies are untold.'⁴ Dr. Neale's 'JESU ! the very thought is sweet,' and Copeland's 'JESU ! how sweet those

¹ From 'Jesu, geh' voran,' by Ludwig von Zinzendorf.

² This hymn has been given by Dr. Rogers as translated by John Wesley from the German of Gerhard Tersteegen ; but Mr. Kübler knows no hymn of his to which it corresponds, and it is not given at the end of Tersteegen's Memoir among the hymns translated by Wesley.

³ It begins 'JESU dulcis memoria,' and has forty-eight stanzas.

⁴ Amor JESU dulcissimu.

accents are,' deserve mention, though not nearly equal to Caswall's rendering. We have already had occasion to mention 'JESUS! Thou Joy of loving hearts,' taken from this poem by Ray Palmer, as an Eucharistic Hymn. The following version of the stanzas which form part iii. of hymn 157 in 'Hymns Ancient and Modern'¹ may not be unacceptable to our readers. It is due to Robert Campbell, Esq., of Skerrington.

'JESU, highest heaven's Completeness,
Name of Music to the ear,
To the lips surpassing sweetness,
Wine the fainting heart to cheer.

'Eating Thee, the soul may hunger,
Drinking, still athirst may be,
But for earthly food no longer,
Nor for any stream but Thee.

'JESU, all delights exceeding,
Only Hope of hearts distressed;
Weeping eyes, and spirits bleeding,
Find in Thee a place of rest.

'Stay, O Beauty uncreated,
Ever ancient, ever new,
Banish deeds of darkness hated,
With Thy sweetness all bedew.

'JESU, fairest Blossom, springing
From a Maiden ever pure,
May our lips Thy praise be singing,
While eternal years endure.'

'O Love! how deep! how broad! how high!'² is a translation by Dr. Neale of part of a fifteenth century hymn. Dr. Kynaston's

¹ JESU Decus Angelicum.

² 'O Amor quam extaticus.' The original begins with a stanza not translated:

'Apparuit Benignitas
DEI, necnon Humanitas,
Ex Caritate nimia
Ad nos atque gratuita.'

'JESU, Solace of my Soul,' is translated from Anselm,¹ Bishop of Lucca in the eleventh century. W. C. Dix's 'No songs shall break our gloom to-day,' and C. G. Rossetti's 'I bore with thee long weary days and nights,' are very poetical, but scarcely suited for church use. There is a beautiful little poem of unknown date and authorship,² to which Dr. Kynaston's version, though reproducing very ingeniously the rhymes of the original, scarcely does justice :—

'Lend, O lend me wings to send me,
Heavenly Dove, careering soon
Where the palmy Cross with balmy
Shadows hides the burning noon.'

Mr. Campbell's translation, given in the S. Andrew's Hymnal, 'Lend Thy Wings, O Holy DOVE,' is much better.

There is a festival introduced into the more recent breviaries which gives several hymns on the SAVIOUR'S Love,—the Feast of the Heart of JESUS. Caswall's 'All ye who seek for sure relief,'³ and 'To CHRIST the Prince of peace,'⁴ are translations of the hymns composed for this festival in the Roman Breviary. 'JESUS, Thy Love unbounded,' is a beautiful hymn, given anonymously in Bosworth's Church Hymns. 'JESU, Lover of my Soul,' was written by Charles Wesley in 1740, and is certainly one of his best hymns.⁵ Since publishing the 'Annotated Edition of Hymns Ancient and Modern,' I have ascertained that the author of 'JESU, meek and lowly,' is Henry Collins. 'From highest Heaven the Eternal SON,' was written by Sir Henry Baker to suit the tune of the Old 113th Psalm. 'My faith looks up to Thee,' is a beautiful hymn by Dr. Ray Palmer. Dr. Millard's 'GOD Eternal, LORD of all,' and Faber's 'My GOD, how wonderful Thou art !' may be noticed now, though somewhat differing in subject from most of those mentioned above.

¹ JESU mi dulcissime.

² 'Ecquis binas columbinas.'—See 'Songs of other Churches' in *Monthly Packet*, vol. xi. (New Series), page 429.

³ Quicumque certum quæritis.

⁴ Summi PARENTIS FILIO.

⁵ For a strangely severe criticism upon its language, see the preface to Wordsworth's Holy Year, p. xxxi.

On the duty of Love to GOD's Service, there is scarcely a more popular hymn than 'We love the place, O GOD,' of which the first four stanzas given in 'Hymns Ancient and Modern,' are by Dr. Bullock, and the last three by Sir H. W. Baker. 'Come, *we* that love the LORD,' by Dr. Watts; 'Songs of praise the Angels sang,' and 'Stand up and bless the LORD,' both by J. Montgomery—are exhortations to the expression of love and thanksgiving. Miss Cox's 'Good and pleasant 'tis to see,' from Michael Müller's German,¹ and 'O ye, your SAVIOUR'S Name who bear,'² from Jacob Ritter, are excellent exhortations to the spirit of Charity, as is also Alford's 'Little children, dwell in love.' As prayers for this grace, we have Toplady's 'JESU, GOD of Love, attend,' Alford's 'Thou Who on that wondrous journey,' C. Wesley's, 'O Thou Who camest from above,' and 'JESUS, LORD, we look to Thee,' and J. H. Gurney's 'LORD, as to Thy dear Cross we flee.' 'Blest be the dear uniting Love,' is by C. Wesley; 'Go up, go up, my heart,' by Dr. H. Bonar. 'Our God is Love, and all His Saints,' first appeared in Cotterill's Collection, and its authorship is perhaps due to him. 'Fountain of Good, to own Thy Love,' is a recast version, probably by Edward Osler, of a hymn by Dr. Doddridge, which begins, 'JESUS, my LORD, how rich Thy Grace!' It is especially applicable to occasions of Almsgiving.

¹ Sieh wie lieblich ist's und fein.

² Ihr die ihr euch von Christo nennt.



XI.

GENERAL HYMNS.—THE HEAVENLY COUNTRY.

IF it be true, that the brightest flame of heathen poetry has been kindled from the dim and smouldering conceptions of another world, which reached even where God's Revelation was unknown, much more may we expect that the most radiant pages of Christian lyrics will be those into which is transfused somewhat of the Heavenly City's lustre. If some of the sweetest strains ever sung are those in which the exile mourns his absence from his loved and distant home, we shall not be surprised to see that many of the best hymns have the heavenly home-sickness for their key-note, and that there constantly recurs in them the thought of this life being only a state of banishment from Heaven, or at best, of weary pilgrimage thither. Sometimes it is suggested by the retrospect of the first earthly paradise, forfeited by Adam's fall; as in those beautiful, though scarcely hymn-like lines, which Dr. Neale has translated from S. Theophanes, wherein Adam himself, as the representative of his race, is mourning his exclusion from Eden:—

‘O glorious Paradise! O lovely clime!
O GOD-built mansion! Joy of every saint!
Happy remembrance to all coming time!
Whisper, with all thy leaves, in cadence faint,
One prayer to Him who made them all,
One prayer for Adam in his fall!—
That He, Who formed thy gates of yore,
Would bid those gates unfold once more
That I had closed by sin:’¹

¹ It would almost seem that Coffin must have had these lines of S. Theophanes before him when he wrote—

‘Adæ scelus quas clauserat,
Reclude cœlestes domos.’

And let me taste that holy Tree
 That giveth immortality
 To them that dwell therein!
 Or have I fallen so far from grace,
 That mercy hath for me no place?’

Sometimes, as in ‘Thou New Jerusalem, arise and shine,’ translated by Neale from S. John Damascene’s Golden Canon,¹ the hymn-writer starts from the contemplation of the Saviour’s Resurrection Victory,—sometimes, as in S. Romanus the Melodist’s beautiful hymn,² inadequately rendered in W. C. Dix’s ‘Bethlehem hath opened Eden,’ from the Incarnation, as the means and source of our recall. Our examples have been taken thus far from the hymns of the Greek Church, but they might have been as easily found among spiritual songs written in English, or German, or Latin. Indeed, but for the lack of suitable English verse translations, we might have gone still farther from home, and might have quoted the metrical homily in which S. Ephraem the Syrian describes Paradise, or the Song of the Saints, in the Abyssinian ‘Degua.’³

Perhaps no hymn has ever attained such marvellous and speedy popularity as Dr. Neale’s translation from Bernard, a monk of Clugny in the twelfth century. The author, born of English parents at Morlaix in Bretagne, must not be confounded with his more illustrious namesake, S. Bernard, Abbot of Clairvaux. The very long poem, ‘De Contemptu Mundi,’ from the opening part of which the hymn is taken, is a bitter satire on the gross corruptions of the age in which Bernard lived. The following are the best-known extracts from Neale’s translation which have found their way into our hymnals:—‘The world is very evil,’⁴ ‘Brief life is here our portion.’⁵ ‘For thee, O dear, dear Country!’⁶ and—most widely appreciated

¹ φωτίζον, φωτίζον.

² Τὴν Ἐδέμ Βηθλεὲμ ἤνοιξε, δεῦτε ἰδωμεν.

³ See Dr. Burgess’s ‘Syriac Hymns,’ pp. 113–125. Rev. J. M. Rodwell’s ‘Æthiopic Prayers, &c.,’ No. II., p. 94. Some attempts at versification from these sources will be found in ‘Songs of other Churches,’ now nearly completed in *The Monthly Packet*.

⁴ Hora novissima, tempora pessima sunt, vigilemus!

⁵ Hic breve vivitur, hic breve plangitur, hic breve fletur.

⁶ O bona Patria, lumina sobria te speculantur.

and adopted of all—‘Jerusalem the Golden.’¹ Of the eighteen collections in which I have had time to compare its text, perhaps the worst attempts at improvement are made by the following, of which a few lines are given as a specimen :—

‘Jerusalem the golden!
 Fair city of the blest!
 The hope of pilgrim Christians!
 The saints’ eternal rest!
 Nor eye hath seen thy glories,
 Nor ever tongue declared,
 What GOD for them that love Him
 Within thee hath prepared,’
Supplement to Hall’s Collection.

‘Jerusalem the golden,
 Where milk and honey flow,
 Both heart and voice sink fainting
 Beneath thy crystal glow.
 I know not, oh! I know not
 What joys of home are there,
 What bright unfolding glory,
 What bliss beyond compare.’²
S. W. Christophers.

The fact that even Dr. Neale found it impossible to ‘torture our language into any distant resemblance of the original rhythm,’ might have deterred others from attempting it, and, almost as a matter of course, failing. But it is difficult to say for what other reason than for the sake of such imitation Mrs. Charles has chosen the extraordinary metre of her version, ‘Here brief is the sighing, and brief is the crying, for brief is the life.’ This line certainly contains the same number of syllables as the Latin, but the essentially different position of the accented syllables makes them perfectly distinct from each

¹ Urbs Syon aurea, Patria lactea, cive decora.

² In the old Salisbury Hymn Book (of the alterations in which Dr. Neale specially complains) these two lines are given thus :—

‘What radiance of glory,
 What depth of bliss to share.’

Mr. Christophers’s alterations are the less excusable, because he gives the hymn in immediate connection with Dr. Neale’s anecdote of the dying child who was quieted by hearing it read, as Dr. Neale has translated it.

other in rhythm and general effect. Nor does Mr. Moultrie's translation succeed much better; it begins:—

‘Fast fall the sands of time, high fills the cup of crime: watch! For the
warning
Light through the gloom is shed, showing to quick and dead the Judgment
morning.’

He means it as a transference of the Latin metre into English, but allows himself an entire liberty of ‘shifting the ictus from the first to the second syllable of the dactyl *ad libitum*.’ This liberty, exemplified near the end of the second line given above, would render it very difficult, if not impossible, to sing his translation.

We have already mentioned (p. 47) the hymn on the Heavenly City appointed for the Dedication of Churches. There are some lines by S. Peter Damiani¹ which contain much the same description of the New Jerusalem as that given there. Dr. Neale's translation, ‘For the fount of Life eternal longs the soul with eager thirst,’ is based on Mr. Wackerbarth's, and is perhaps inferior in beauty to Dr. Littledale's ‘For the fount of Life eternal is my thirsting spirit fain.’ From these three versions the cento in ‘The People's Hymnal’ is made up. Caswall's translation, of which the first stanza is subjoined, differs slightly in metre from the original:—

‘On the fount of Life eternal
Gazing wistful and athirst;
Yearning, straining, from the prison
Of confining flesh to burst;
Here the soul in exile sighs
For her native Paradise.’

Four of Dr. Neale's translations from hymns of the fifteenth century, given in his ‘Hymns on the Joys and Glories of Paradise,’ may be mentioned:—‘My FATHER's Home eternal,’² ‘If there be that skills to reckon,’³ ‘Light's Abode, Celestial Salem,’⁴ and ‘Eye hath never

¹ ‘Ad perennis vitæ fontem mens sitivit arida.’ Gerard Moultrie's beautiful lines on ‘The Gates of Gold,’ beginning, ‘Thirsts my weary spirit,’ seem to have been suggested by S. Peter Damiani's poem. See also page 84.

² In Domo PATRIS.

³ Quisquis valet numerare.

⁴ Jerusálem luminosa.

seen the glory.’¹ They are all of unknown authorship ; but the last three, which apparently form parts of one poem, probably all proceed from the same pen. Not much more recent than the original of these is the English of one of our most familiar hymns, ‘Jerusalem, my happy home ;’ or, to give the antique orthography of the original, ‘Hierusalem, my happie Home.’ For a complete history of its various modifications, its appropriation by David Dickson the Covenanter, and its discovery among the MSS. of the British Museum, I must refer to Dr. Bonar’s book on ‘The New Jerusalem.’ It is possible that the lines of S. Peter Damiani, or of Bernard of Morlaix, were present to the mind of its writer. The initials F. B. P. are attached to it in the British Museum MS., and are supposed to be those of Francis Baker (*Pater* or *Presbyter*,) a Roman Catholic who suffered in the persecution either of Elizabeth or of James I. There is a Francis Augustus Baker mentioned in Lowndes’s Catalogue as the author of some books of Devotions, whom Mr. Sedgwick identifies with the writer of this hymn. Mr. Miller, in his ‘Singers and Songs of the Church,’ traces the popular form of it in our hymn-books to Williams and Boden’s Hymnal, 1801, where it is said to be taken from the ‘Eckington Collection.’ It is referred by Mr. Miller to ‘Urbs beata Hirusalem,’ as its Latin original ; but this seems, if not wholly wrong, at least only partially right. William Burkitt, Vicar of Dedham, published the hymn in 1693 with alterations of his own, some of them wantonly destructive to its spirit and meaning. Thus, where F. B. P. had written :—

‘Thy gardens and thy *gallant walkes*
Continually are greene,’

Mr. Burkitt substituted ‘pleasant fruits,’ leaving it to his readers to reconcile the pleasantness of the fruits with the fact of their continually remaining green.

The best known German hymn on the Heavenly City² is by Meyfart, or rather is Kosegarten’s imitation of it. ‘Jerusalem, thou city fair and high,’ Miss Winkworth’s translation, ‘Jerusalem, thou

¹ Nec quisquam oculis vidit.

² Jerusalem, du hochgebaute Stadt.

city towering high,' Miss Cox's rendering, and Dr. Neale's 'Jerusalem, thou city built on high,' all imitate the metre of the original. 'Now fain my joyous heart would sing,' is Miss Winkworth's rendering from J. Walther.¹

The following is a translation from a very beautiful hymn of Rückert,² by Archbishop Trench :—

- 'Oh! Paradise must show more fair
Than any earthly ground;
And therefore longs my spirit there
Right quickly to be found.
- 'In Paradise a stream must flow
Of everlasting Love;
Each tear of longing shed below,
Therein a pearl will prove.
- 'And there the tree of stillest peace
In verdant spaces grows;
Beneath it one can never cease
To dream of blest repose.
- 'A cherub at the gate must be,
Far off the world to fray,
That its rude noises reach not me,
To fright my dream away.
- 'All here I sought in vain pursuit
Will freely meet me there;
As from green branches golden fruit,
Fair flowers from gardens fair.
- 'My youth, that by me swept amain,
On swift wing borne away,
And love, that suffered me to drain
Its nectar for a day—
- 'These, never wishing to depart,
Will me for ever bless,
Their darling fold unto the heart,
And comfort and caress.

¹ Herzlich thut mich erfreuen.
Das Paradies muß schöner sein
Als jeder Ort auf Erden.

‘And there the Loveliness, Whose Glance
From far on me did gleam ;
But Whose unveiled Countenance
Was only seen in dream,

‘Will, meeting all my soul’s desires,
Unveil itself to me,
When to the choir of starry lyres
Shall mine united be.’¹

‘Heavenward doth our journey tend,’² is Miss Winkworth’s translation from B. Schmolck ; ‘Come, Brothers, let us onward,’³ is by Mrs. E. Findlater, from Gerhardt Tersteegen. Among her translations of hymns on the Heavenly Country, may also be noticed, ‘Ah ! this heart is void and chill,’⁴ and ‘O how many hours of beauty,’⁵ from Spitta. ‘What no human eye hath seen,’⁶ from Lange ; ‘Tell me not of earthly love,’⁷ a hymn of unknown authorship ; and ‘A pilgrim and a stranger,’⁸ from Paul Gerhardt, are translated by her sister, Miss Borthwick. The last-mentioned translation has some beautiful stanzas, but is much disfigured by a vulgar colloquialism :—

‘There’s nothing here that tempts me
To wish a longer stay.’

Two other hymns by Gerhardt, ‘To GOD thy way commending,’⁹ and ‘Come forth, my heart, and seek delight,’¹⁰ in Miss Cox’s translation, may be mentioned as examples of the way in which the trials and the blessings of this world may suggest and lead up to the thought of the better Life. The latter hymn has also been translated in Miss Winkworth’s ‘Go forth, my heart, and seek delight.’

Sir H. Baker’s hymn, ‘There is a blessed Home,’ sets forth very beautifully the joys of that Rest which ‘remaineth to the people of

¹ Compare a Spanish hymn, by G. A. de Valeria, in No. xvi. of ‘Songs of Other Churches.’

² Himmelmwärts geht unsre Bahn.

³ ,Kommt, Brüder, laßt uns gehen.’ Miss Winkworth has rendered this hymn more successfully in ‘Come, Brethren, let us go.’

⁴ Ach, uns wird das Herz so leer.

⁵ O wie manche schöne Stunde.

⁶ Was kein Auge hat gesehen.

⁷ Saget mir von keinem Lieben.

⁸ Ich bin ein Gast auf Erden.

⁹ Befiehl du deine Wege.

¹⁰ Geh’ ans, mein Herz, und suche Freud’.

GOD.' Samuel Crossman's 'Jerusalem on high,' is taken from a poem beginning 'Sweet place, sweet place alone.' By the omission of the inferior stanzas with which Thomas Gisborne's hymn, 'A soldier's course, from battles won,' begins, it might be much improved. 'A living stream, as crystal clear,' is a recast version, by the compilers of the Salisbury Hymn Book, of 'There is a stream, which issues forth,' by John Mason.

The excessive homeliness of John Berridge's 'O happy saints, who dwell in light,'¹ almost precludes its use as a church hymn. Mrs. Elizabeth Rowe's 'Hail, sacred Salem, placed on high,' is almost as unsuitable through erring on the opposite side. Dr. Stennett's 'On Jordan's stormy banks I stand,' expresses less happily the same leading idea as Watts's 'There is a land of pure delight.' 'Come, let us join our cheerful songs,' also by Dr. Watts, is perhaps the most popular among hymns of invitation to the Church on earth to unite with the saints in Heaven.

It would almost seem as if Charles Wesley in 'Come, let us join our friends above,' had tried to combine the beauties of both Dr. Watts's compositions. Many of Dr. Bonar's hymns descriptive of Paradise would supply excellent material for church use, and some might be employed without any omission or alteration. We may instance: 'This is not my place of resting,' 'These are the crowns that we shall wear,' and the concluding stanzas of 'Nay, 'tis not what we fancied it.' A hymn might perhaps be made from some lines in 'Brethren, arise.' Josiah Conder's hymn on the Better Country, 'Shepherd of Thine Israel, lead us,'² is beautiful, as is also 'Oh! happy land above!' the concluding chorus of a Tragedy on the death of Saul, by Dr. Neale's father. The following, by the Rev. D. T. K. Drummond, deserves to be better known:—

'Our glorious home above,
The City of our God,

¹ Imitated from a hymn in Erskine's 'Gospel Sonnets.'

² Founded, perhaps, on 'Guide me, O Thou great JEHOVAH,' a hymn doubtless translated from the Welsh of William Williams, whether by himself or by William Evans is unknown.

The resting-place of peace and Love,
The pilgrim's sweet abode !

'Oh for an angel's wing,
To soar above the skies,
And join the angelic choir who sing
Their hallowed symphonies.

'Pure mansions of the blest,
Prepared by JESU'S Hand,
That all His Own may sweetly rest
Safe in EMMANUEL'S Land.

'May each we love be there,
From death and darkness free ;
Our joy unspeakable to share
Throughout eternity.'

Benjamin Rhodes wrote the beautiful hymn beginning 'Jerusalem Divine.' Sir Edward Denny's 'Bride of the LAMB, awake ! awake !' and 'Children of light, arise and shine,' are good, though the former is somewhat tinged by its author's millenarian opinions. Faber's hymn, 'My GOD, how wonderful Thou art,' sets forth the blessedness of seeing GOD in Heaven. The lines on Heaven beginning, 'We speak of the realms of the blest,' are by Mrs. Elizabeth Mills, 1829, and were written after reading Bridges on Ps. cxix. 44 ('We speak of Heaven, but oh ! to be there !'), a short time before the death by consumption of the authoress. Dr. Watts's 'Nor eye has seen, nor ear has heard,' and 'Lo, what a glorious sight appears,' are both good. T. R. Taylor's 'I'm but a stranger here,' has gained considerable popularity, as has also Anne Steele's 'Far from these narrow scenes of night.' 'Oh for the robes of whiteness,' by Miss Charitie Lees Smith, has great beauty. Dr. Raffles's hymn, 'High in yonder realms of light,' and Thomas Grinfield's, 'Oh, could we pilgrims raise our eyes,' cannot be so highly commended. It is very strange that 'LORD of earth, Thy forming Hand,' one of Sir Robert Grant's best hymns, has been so much neglected. Mrs. Tonna's 'Tribulation, pain, and woe,' and Joseph Cottle's 'From every earthly pleasure,' contrast the miseries of earth with the delights of Heaven. Miss Elliott's 'Oh, how I long to reach my

Home,' and J. Montgomery's 'For ever with the LORD,' are beautiful aspirations for the Better Country. Thomas Davis's, 'O Paradise eternal,' is a mere echo of Dr. Neale's translation from Bernard. 'What are these in bright array,' by J. Montgomery, might perhaps have been more fitly noticed among the hymns for All Saints' Day, as might also Rowland Hill's 'Exalted high at GOD's Right Hand.' Miss Mennel's 'We have no home but Heaven,' and R. M. Mc Cheyne's 'When this passing world is done,' are rather poems than hymns. 'We've no abiding city here,' by Thomas Kelly, is scarcely so worthy of its author as two other of his hymns, 'Hark! ten thousand harps and voices,' and 'Look, ye saints, the sight is glorious.' But it could hardly be expected that the writer of seven hundred and sixty-five hymns would be always successful in his compositions. There is a long hymn by Thomas Olivers, beginning, 'The GOD of Abraham praise,' which ought perhaps to be mentioned here. It was adapted by its author to the music of one of the old hymns sung by Leoni at the Jews' Synagogue in 1770. The name of Leoni has ever since been attached to the tune. Mr. Christophers says that the words of the hymn are a Christianized translation from the Hebrew, and that their adaptation to the music was the work not of Olivers, but of Leoni. This statement, however, seems less probable than the account given above.



XII.

GENERAL HYMNS—CONCLUSION.

THE limits within which we had intended to keep our remarks have been already exceeded, and still the subject-matter of them is far from being exhausted. There is one class of hymns somewhat connected with those which we dwelt upon in our last article, though sufficiently distinct to be considered separately. 'Thy statutes have been my songs in the house of my pilgrimage,' wrote the psalmist; yet we have ventured to separate the hymns on the Holy Scriptures from those which have for their theme the heavenward pilgrimage itself.

The first point we have to notice is the marvellous and lamentable dearth of ancient hymns on the Scriptures. This may be partially accounted for by taking into consideration that the relationship of writers in those times to the books they used was widely different from what is commonly the case now. The Bible of those days was not a portable and compact volume; moreover, it was from the earliest ages supplemented by a traditional teaching, which, as corruption spread, usurped its functions more and more, until MSS. of the Word of God took their place, as things unused, but superstitiously venerated, among reliques and images.¹ Men had scarcely come to regard God's Revelation as a completed work, before this misuse of it began. We may also remember that the ideas of the middle ages tended to merge the light of God's revealed Word in the glory of the Incarnate WORD. It is less easy to explain the fact that Germany contributes comparatively few originals of hymns on the Scriptures which have become well known in an English translation. Miss Winkworth's rendering of a hymn of unknown author-

¹ Nor had they the highest place, as may be seen from the well-known instance of Harold's oath to William of Normandy, when the latter had procured reliques, and concealed them beneath the altar to add to the solemnity of the obligation.

ship,¹ beginning, 'Thy Word, O LORD, like gentle dews,' deserves mention. There is a beautiful hymn by Spitta,² which I am conscious that the following translation very imperfectly represents :—

Word of Life, thou fountain bright,
Flowing forth from Heaven's height,
Sprinkling powers of life on those
Who to thee their hearts disclose,
Who, like flowers that fade away
In the bright sun's parching ray,
From the dry and barren waste
Thirsting, stoop thy spring to taste.

Earth, without thy light, appears
But a gloomy vale of tears :—
Heaven's best joys without thy key
Barred from all mankind would be :—
Life without thy quickening breath
But the shadow seems of death :—
Death without thy cheering beams,
Night without a morning seems.

Word of Life ! Not light alone,
Warmth by thee is on us thrown ;
Thou dost show the depths of hell,
And of GOD's own Kingdom tell :
Chasing sloth and sleep, thy call
Doth the sinner's soul appal ;
Yet, when hapless footsteps slide,
Thou in love the fall wouldst hide.

From thy page we learn to fear
Justice from a Judge severe,
Yet therein a Father find,
Strong and patient, good and kind,—
GOD, Who, for our sin to atone,
Gives His dear, His Only SON
Guilt upon Himself to take,
Loves the sinner for His sake.

Word of Life, Salvation free
Offering him who heareth thee,
Only he who keeps thee fast,
Shall thy treasure share at last.

¹ Dein Wort, O Herr, ist milder Thau.

² Wort des Lebens, laute Quelle.

May I keep thee, then, thou Sword
Of the SPIRIT, GOD's Own Word !
Help me here on earth to strive,
Crowned through thee in Heaven to live.

Anne Steele's hymn, beginning, 'FATHER of mercies, in Thy Word, is well known, as is also Benjamin Beddome's 'GOD, in the Gospel of His SON.' 'Holy Bible, Book Divine,' is by John Burton, 1799. 'How precious is the Book Divine,' by Dr. John Fawcett, was first published in 1782, in a collection of original hymns which their author intended as a supplement to Dr. Watts's 'Psalms and Hymns.' 'The SPIRIT breathes upon the Word,' is by William Cowper. 'I love the Sacred Book of GOD' is due to Thomas Kelly. One of our best hymns on the Bible is 'Lamp of our feet, whereby we trace,' written by the Quaker poet, Bernard Barton. 'Pour down Thy SPIRIT, gracious LORD,' is a prayer for a blessing on GOD's Word, by John Newton. Dr. Watts's 'My dear Redeemer and my LORD,' is somewhat weak in rhyme, and wants clearness of idea. It contrasts the Word of GOD with the life of our LORD on earth, as if the record of the latter were not an integral part of the former. A much more satisfactory hymn, by the same author, begins, 'Great God, with wonder and with praise,' and compares very successfully the lessons taught by Nature and by Inspiration. In his hymn, 'Let every mortal ear attend,' the language is too vehement, and the rhythm too much neglected; yet even this is a better hymn than the miserably prosaic lines beginning, 'The Law commands and makes us know,' in which he attempts to set forth the difference between the Law and the Gospel. The hymn on the Word of God, 'The table of my heart prepare,' by Charles Wesley, is rather adapted for the private use of the ministry, than for singing in Church. In the Wesleyan hymn-books, the first two stanzas are omitted, and it begins, 'When quiet in my house I sit.' 'Inspired of the ancient seers,' is more suitable for public use, but is not quite equal to its author's average excellence. 'Precious Bible! what a treasure!' by John Newton, cannot be very highly commended. Of James Montgomery's hymns on the Word of GOD, the following

is perhaps the best, in spite of the weak stanza with which it begins :—

‘ The Word of GOD, the Word of truth,
Instruct our childhood, guide our youth,
Uphold us through life’s middle stage,
And be our comfort in old age !

‘ ’Twas by that Word the heavens were made,
By it the earth’s foundations laid ;
All things that are on it depend,
Their source and stay, their rule and end.

‘ By it JEHOVAH gave His Law,
Midst sights of terror, sounds of awe ;
By it the holy men of old
A better covenant foretold.

‘ CHRIST JESUS came, Himself “ The WORD,”
His Voice the powers of nature heard,
In servant’s form they knew His Call,
The SON of GOD, the Lord of all.

‘ The Word of Mercy which He brought,
The Word of Wisdom which He taught,
His Word of Grace, so full, so free,
Our hope, our joy, our portion be.

‘ That word, if early doomed to death,
Revive us at our latest breath,
And when our souls in judgment stand,
Decree our place at GOD’s Right Hand !’

‘ Words of eternal life to me,’ ‘ Thy Word, Almighty LORD,’ and ‘ Behold the Book whose leaves display,’ are other hymns by the same author upon the Word of GOD. ‘ LORD, Thy Word abideth,’ is by Sir H. W. Baker. ‘ His light my guide ! His Law my rule !’ and ‘ The broken contrite heart oppressed,’ are by Dr. Monsell.

I have omitted to mention in its place, ‘ O what the joy and the glory must be,’ a hymn slightly altered by the compilers of ‘ Hymns Ancient and Modern,’ from Dr. Neale’s translation of a mediæval hymn for Saturday—

‘ O quanta qualia sunt illa sabbata.’

The following have also been accidentally passed over without notice. Dr. Neale's 'Art thou weary, art thou languid?' although given by him as a translation from S. Stephen the Sabaite,¹ is really an original hymn. The same remark may apply to his hymn, 'O happy band of pilgrims,' to which S. Joseph of the Studium has really contributed scarcely a single idea. 'Come, ye faithful, raise the anthem' was given by Dr. Neale in the Christian Remembrancer as a recast version of a hymn by Job Hupton. 'Be Thou my Guardian and my Guide' was written by Isaac Williams. 'Christian, seek not yet repose' is by Miss Charlotte Elliott, written (as are many of her hymns) in a form of metre otherwise rare—three long lines followed by a much shorter one forming the stanza. Matthew Bridges wrote 'Crown Him with many crowns.' Dr. Newman wrote 'Lead, kindly Light, amid the encircling gloom,' in 1833 during a voyage on the Mediterranean. 'Praise to the Holiest in the height' is also his, being taken from the 'Dream of Gerontius.' 'I need Thee, precious JESUS' first appeared in the Rev. F. Whitfield's 'Sacred Poems and Prose.' 'JESUS, LORD of life and glory' is by J. Cummins. Mrs. Alderson contributed 'LORD of glory, Who hast bought us' to the Appendix to 'Hymns Ancient and Modern,' where also the Rev. J. Ellerton's translation 'Sing Alleluia forth in duteous praise' was first published. The original,² found in the Mozarabic Breviary, is by Mone attributed to the fifth century. 'LORD of our life and GOD of our Salvation' is said to be taken from an eighth-century Latin Hymn; but I have not been able to discover the original. It was one of several leaflets contributed by Philip Pusey, Algernon Herbert, and others, to the first Salisbury Hymn Book. 'O JESU, Thou art standing,' and 'We give Thee but Thine own' are by W. W. How. Lyte's 'Pleasant are Thy courts above,' and Miss Auber's 'O praise our great and gracious LORD' are founded respectively on Psalms lxxxiv. and cv. The omission of two stanzas in Bishop Wordsworth's 'O LORD of heaven and earth and sea,' as given in 'Hymns Ancient and Modern,' provoked considerable dis-

¹ κόπεν τε καὶ κάματον.

² Alleluia piis edite laudibus.

pleasure from the author. Sir H. Baker wrote for the Appendix 'The King of Love my Shepherd is,' founded on Psalm xxiii. Faber's 'O Paradise, O Paradise' has a curious tinge of Calvinism in its sixth stanza —

"I greatly long to see
The special place my dearest LORD
Is destining for me!"

C. Wesley's 'Rejoice, the LORD is King,' and 'Shepherd Divine, our wants relieve' are well-known and popular hymns, as is also Cowper's 'What various hindrances we meet.' 'Sing praise to GOD, Who reigns above' is Miss Cox's translation from J. J. Schütz.¹ Godfrey Thring wrote 'SAVIOUR, Blessed SAVIOUR.' Thomas Kelly is the author of 'The Head that once was crowned with thorns.' 'The Church's one Foundation' is from the Rev. S. J. Stone's 'Lyra Fidelium.' 'Thine Arm, O LORD, in days of old,' by the Rev. E. H. Plumptre, is suitable for use when a Hospital claims the Offertory. 'Thine for ever, GOD of Love' was contributed to the first S. P. C. K. hymn book, by Mary Fawler Maude. The Rev. W. Bright's hymn, 'We know Thee Who Thou art,' is a good hymn in spite of the somewhat incongruous associations inseparable from its first line.

If some parts of these papers seem to be little more than a mere catalogue of lines and names, I must remind my readers that without an enormous extension of space it was impossible to make them otherwise. I have carefully avoided reprinting hymns here to which most of those who are interested in hymnology would certainly have ready access. And, on the other hand, I have usually refrained from giving such biographical details as have already been published by Josiah Miller in his 'Singers and Songs of the Church,' or by Dr. Rogers in his "*Lyra Britannica*." One concluding remark I must make on what seems to me a chief source of strength in our recent English Hymnology. It represents the union of many different elements, not merely old and new, foreign and native, heaped together, but, what is much more to the purpose, hymns suited alike

¹ *Ich Lob und Ehr' dem höchsten Gut.*

to every class of society, every order of intellectual ability. This could not have come as the growth of a single age, or as the product of one single movement of religious feeling, or Church reform. But just as the Wesleys united in some degree the various merits of Ken, Addison, and Watts, so on a larger scale the hymns of Keble, Neale, Caswall, Sir H. Baker, I. Williams, Mrs. Alexander, Bonar, Faber, Dix, and a score of others, have united the merits of nearly all their predecessors. Simple, but not meagre; plain, but not childish; true, but not common-place; exalted, but not stilted: such are the hymns of which our precious store is day by day increasing, and if some other contributions be in comparison worthless and poor, yet surely there is enough to excite our thankfulness, enough to awaken our earnest prayer, that He Who has been pleased to bestow upon us these treasures may give us grace always to use them to His honour and glory.



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